VOGUE

Made-to-Order Collections

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Wamsutta Supercale

* REG. U.S. PAT. OFF.

SHEETS & PILLOW CASES

Not just another sheet, but the very finest it is possible to make or buy — that is the proud, unchallenged boast of Wamsutta *Supercale**. Thank Wamsutta's finer combed yarns for *Supercale's* caressing smoothness . . . its dazzling whiteness. And bless the fact that, although they are lighter for laundering, these matchless sheets are actually longer lived. Quantities are still somewhat limited . . . but, like six generations of brides, you'll be glad you waited for "The Finest of Cottons."

WAMSUTTA MILLS, New Bedford, Massachusetts, Distributors of Springfield Blankets—Wamsutta-Somerset Towels—"The Three Weavers" Handwoven Throws

RUB YOUR EYES AND LOOK AGAIN! *Yes, it is the summer bedroom of your dreams . . . interpreted for Wamsutta by Muller-Barringer. Everything, from quarry-red tile floor to woven reed ceiling, enhances the feeling of light, airy coolness . . . including the daintily-scalloped sheets of snowy Supercale. Tropics-inspired is the natural bamboo furniture, set off dramatically by the floral chintz-covered wall. The sprightly yellow of the hand-hooked rug is echoed in the nubby draperies that frame the floor-to-ceiling, wall-to-wall "windoors." Beyond, the sea calls you for a dip; then breakfast on the breeze-swept porch!*

FOR MORE THAN 100 YEARS THE FINEST OF COTTONS

from the spring made-to-order collection
of Bergdorf Goodman designs—
the bountifully beautiful scarlet wool coat
with good news in every line.

BERGDORF
GOODMAN
5TH AVE. AT 58TH ST. • NEW YORK 19
ON THE PLAZA

Illustrated: five of the twelve Gorham patterns

It's like getting married all over again!

THE MODERN WAY *to start sterling is to buy in units of place-settings, each consisting of six pieces, as shown above in the Gorham Sovereign pattern. With a few place-settings, you can begin using your silver immediately.*

"Getting the Gorham Sovereign we've always wanted is like getting married all over again! Today, you can easily afford *solid silver* right from the start. You can choose any of the lovely Gorham patterns and buy your first place-settings... whatever your budget. Then match and add as your marriage grows. Think of having the solid satisfaction of Gorham workmanship and quality that have been famous for more than a century!"

To help you enjoy your sterling, send for illustrated book, "Entertaining—the Sterling Way." 10¢ (outside U.S.A. 40¢). Address The Gorham Company, VO-314, Providence 7, Rhode Island.

Gorham
STERLING

AMERICA'S LEADING SILVERSMITHS SINCE 1831

Listen to the Bride and Groom program, ABC, 2:30 p.m. Eastern Standard Time, Monday through Friday.

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Bonwit Teller **new york**

AVEDON

Traina-Norell recalls that Gaby, Gaby glide in
his new handkerchief-skirt dress in black pure silk.

designers' sixth floor

Rawlings

The new season spreads its graceful wings...

in accompaniment, spread of accordion-skirt in a daytime Bendel Original

designed for immediate wear.

Of wool in navy, black, yarn-dyed grey and beige, $135...silk in navy or black, $145.

Henri Bendel

10 WEST 57
NEW YORK 19 NY

Sparkling Episode

in a season that promises to be memorable for fashion-brilliance.

Dark blue pure silk radiantly a-bloom with over-sized daisies.

From our collection of custom-order Bendel Originals.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

RAWLINGS

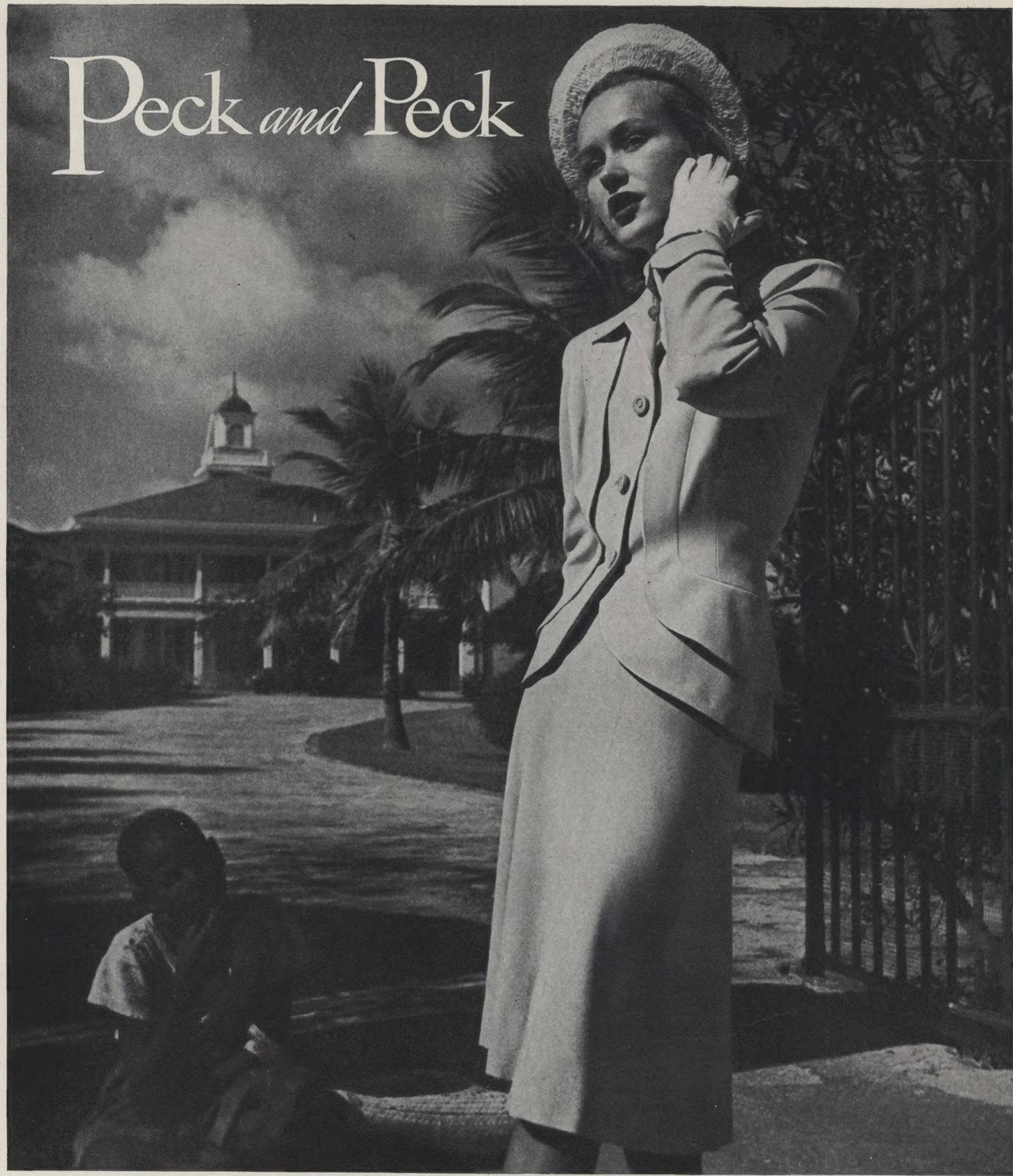
Monta-Sano & Pruzan

new york

Imposing skirt, taut waist. Monte Sano's remarkable interpretation is a fiery red wool coat with a vast, inventive skirt of "organ pipe pleats". Designer Collections.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT



Photographed in Nassau by Palumbo

Sculptured in gabardine . . .

Carving a new rounded silhouette in pure wool gabardine, we give you the peplum-pocket suit . . . all curves and softness and grace of line. A suit, we feel, that's the very soul of spring! Sun-beige, pussywillow-gray, black and navy, sizes 10 to 18. 69.95

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specialist in
reptile bags...
deitsch

PHOTOGRAPHED AT FRENCH GALLERIES

Look for the Deitsch dragon at
fine stores everywhere.
deitsch
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Don't look now but *that's* Broidered *wool.*

Miron Victorian worsted gabardine in the pin-point fleck created expressly for Weiner.

Bell-Miron, Inc., 51 Madison Ave., N. Y. C.

HAT BY JOHN-FREDERICS

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Miron

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CRAFTSMANSHIP
STYLE
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100% VIRGIN WOOL
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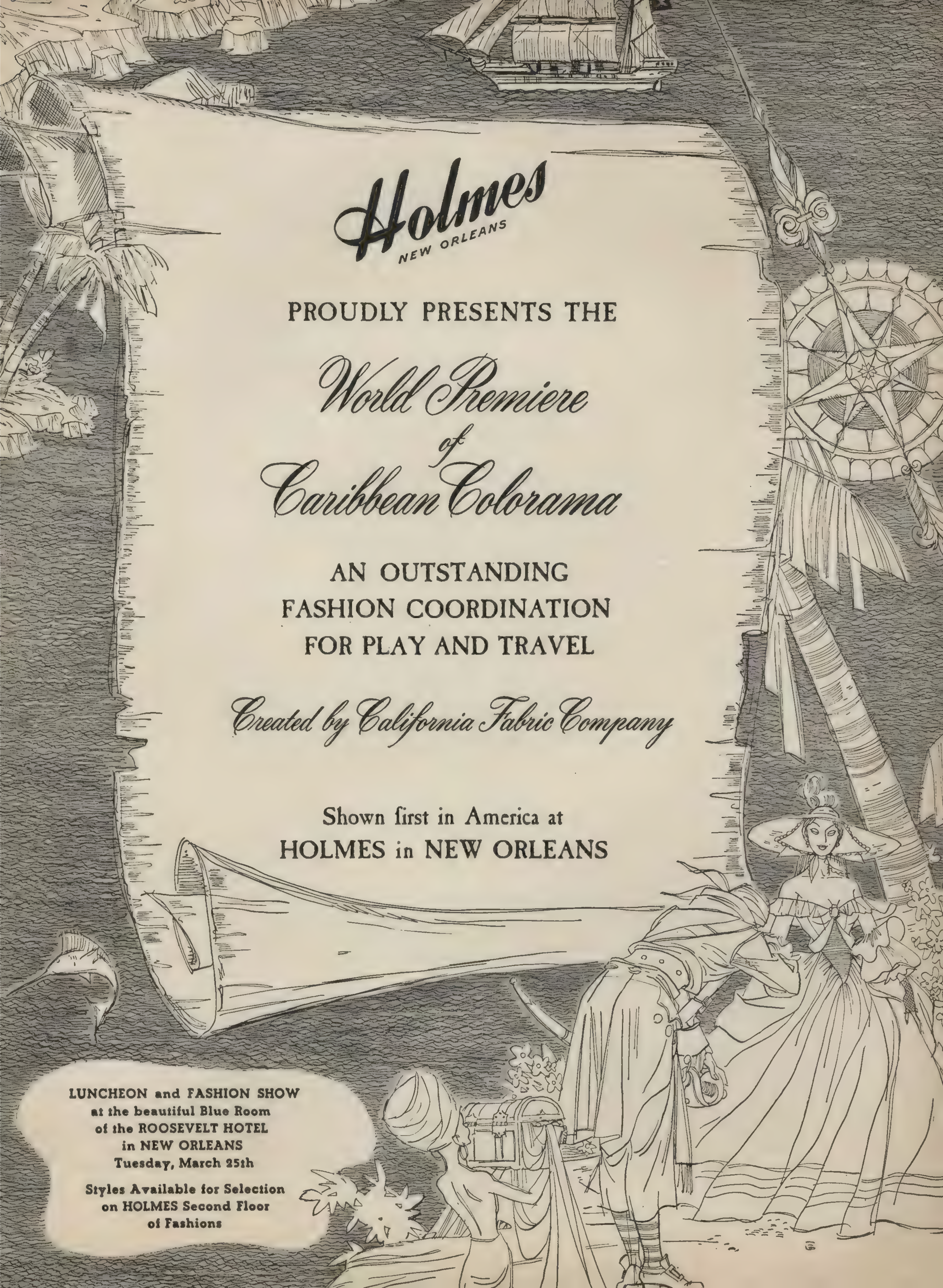
FINEST WOOLENS IN THE WORLD
FORSTMANN WOOLEN COMPANY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AN OUTSTANDING
FASHION COORDINATION
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in NEW ORLEANS
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Horst—Vogue Studios

Milgrim imparts
an aura of elegance to a
Spring '47 costume.
Navy or black wool twill suit,
decoratively stitched
in silk braid...
a white straw hat.
The Gown Shop

In Seattle It's

FREDERICK
& NELSON

Naturally at Himelhoch's Detroit

the fragrance that whispers
"someone lovely has just passed by"

Le Dandy

D'ORSAY

Breathless by Charbert

Perfume that spins a moment into a memory

PATTULLO spirals buttons to create a new silhouette . . . flashes of gilt on rich alpaca swirling to a soft front drape. Navy or beige. Sizes 12 to 18. 125.

PANDORA
FOOTWEAR

Here is your "Vicki" for 1947. Delightfully feminine—wonderfully flattering. Pandora's famed craftsmanship is expressed with finesse...in the handling of the polished calfskin... in the new-look of perforations underlaid with contrasting color.

AT HUDSON'S IN DETROIT

JOHN FREDERICS HAT

Anthony Blotta Harzfeld's Petticoat Lane Kansas City...

Textron Pleats . . . $4.00

Spring is in the Air . . .

Now Textron catches Spring for you, brings you pretty, new blouses, fresh as the breeze that stirs the trees in the park. Of finest Textron rayon—a Jersey-weave crepe—washable and wonderful, and soft as a robin's breast! Tailored like all Textron's lovely creations, with Textron precision from filament to finished fashion. See the beautiful blouses shown here—and many more, from $3.50 to $7—at leading stores throughout the country.

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Pretty blouses everywhere

Textron pleats a blouse front from its sweet jewelry neckline to its lovely tapered waist, and also brings you a classically simple blouse—both in Snow White, Aqua, Rose, or Tile Yellow. Or Textron takes pure Snow White and accents its plunging neckline with sleek braid in Red, Kelly Green or Navy. Choose from the three Textron-lovely blouses shown in sizes 32 to 38.

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HAT BY JOHN-FREDERICS

BAKER VOGUE STUDIO

ONONDAGA'S American Artists Series Print . . .William Palmer's "Horses in Corral" in a costume by Brownie.

B. Altman & Co., New York Chas. A. Stevens, Chicago Famous Barr, St. Louis

Enka Rayon 206 Madison Avenue, New York 16, N.Y.

Joffe • Vogue Studios

Costume by Trigere • Dominoes by Anne Farrell

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Brigance uses SAN CHU & SILDUKA

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ARTISTIC Designs
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dazzling tab brilliantly lighting the neckpieces.

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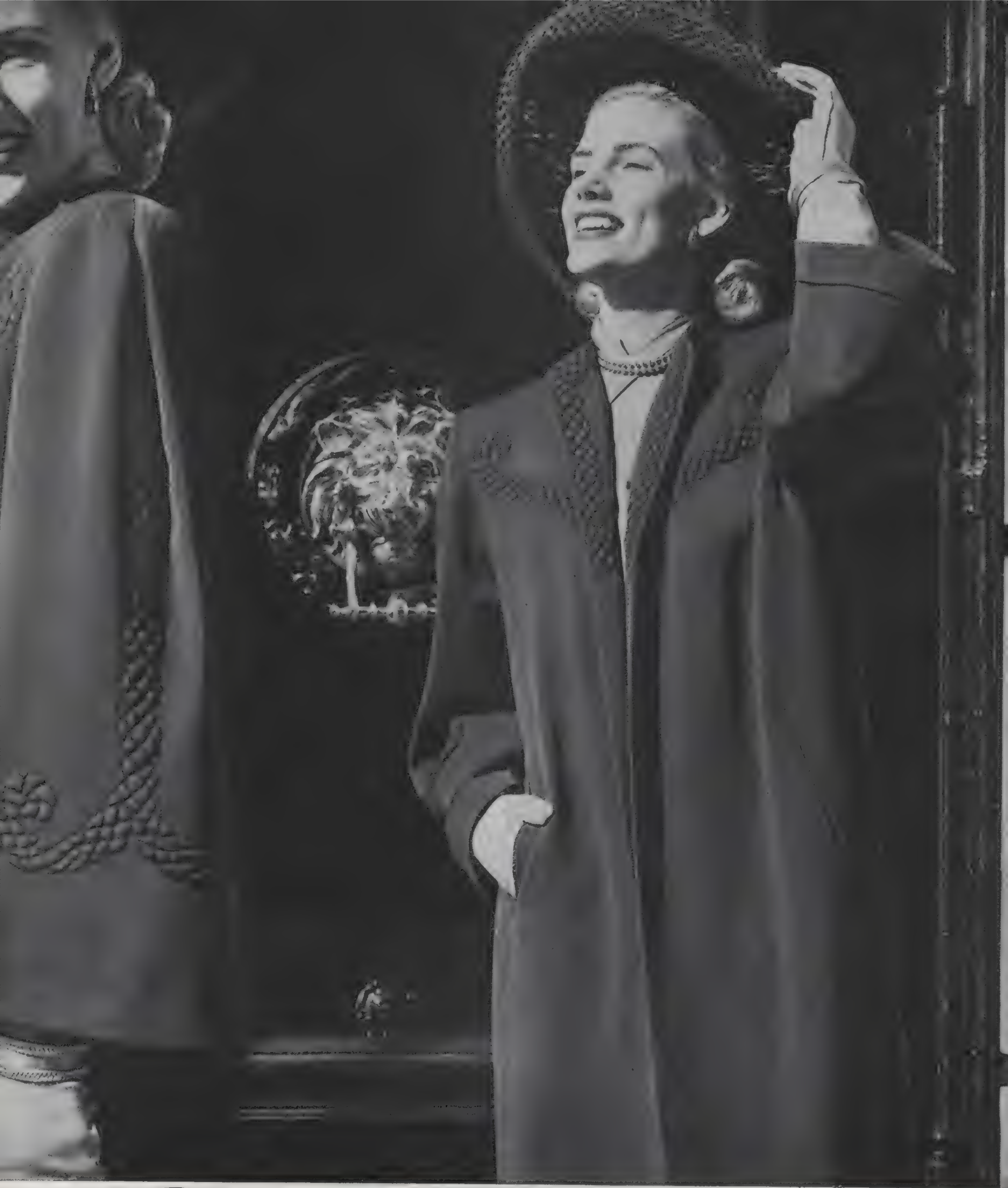
...perfume
from the "Eight Thirty" Collection by
Maurice Rentner

Maurice Rentner's
elbow-hugging "enveloppé" suit,
domino-sharp
in black and white
J. W. ROBINSON CO.
Los Angeles



Swansdown

Take to spring in this dressmaker coat that takes to city ways and world-wide traveling. Of PACIFIC'S worsted crepe with trapunto embroidered detailing. Robbin's rayon crepe lined. Sizes 10 to 18. About $90. At one leading store in your city. The House of Swansdown, 500 Seventh Avenue, New York 18, N. Y.

Morris W. Huft & Brothers, Inc.

Designed by Mindelle . . .
in an Electra tufted fabric. $135.
Veil created by
our Millinery Studio.
Her bridesmaids are in
aqua and fuchsia.
WOODWARD & LOTHROP
WASHINGTON
Ameritex fabric made of DuPont Nylon

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Canton, Ohio • CLEVELAND • *Erie, Penna.*

PAULETTE BY PANDORA...IMPORTANT IN YOUR FASHION FUTURE. CUT TO PERFECT PROPORTIONS IN POLISHED BABY CALF.

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See it, love it... pure silk shantung draped by Joseph Halpert.

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Hand Crafted Shoes

Cut-out to flatter Spring's best-dressed women . . our quality-crafted Premier stresses graceful high heels and ankle-prettying straps. Beautifully yours in black patent, white suede, supple calf in town brown, blue, green or red. $19.95

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FORWARD WITH SINCE 1857

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Van Raalte

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* ®

The Broadway-Hollywood

AT THE MOST FAMOUS CORNER IN THE WORLD

GLOVES BY KISLAV

"Long live the king" . . . Koret alligator!

Royal family of alligator bags for Spring! All sizes, shapes and colors, draped by the master hand of Koret with the fluid elegance, the rich detail, for which he is famed.

Red Bag, 150.00*, Green, 98.50*

*plus 20% Federal Tax

THIS GIRL'S GOING PLACES!

Jane Roberts

Beauty! Brains!
One of the youngest lawyers ever admitted to the bar.
With a feeling for fashion she never found in a law book!
It's for young doers like Jane, that we've especially created "Twenty-Ones"—the new young shoes with a brilliant career.

Suit by Philip Mangone
Hat by Walter Florell

YOU'LL GO PLACES IN

twenty-ones

EXCITING FOOTWEAR

Whether you're shooting for the stars as a career girl—or ready to tumble heels over head in love, "Twenty-Ones" ARE for you—for every occasion. Heaven to see—heaven to be seen in! The name "Twenty-Ones" is proudly stamped in gold in every pair.

About $8.95—$9.95

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NOW...THE GOODALL LABEL identifies the lovely woolens in your new suit or coat. For over 75 years Goodall has been weaving these fine woolens which drape subtly, caressingly . . . glow in clear bright colors . . . inspire designers to create the most flattering fashions for you . . . . .

FOR FASHION FABRICS THAT ARE

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As steadfast as the seasons is the
enduring quality of these Maine-born,
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... expressing, in fabric, the
hardy, rugged Down East spirit.
Look for the Winthrop Mills label
in coats, suits, dresses...
at the best shops in your city.

One of the fine names in woolens.

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Imported val lace and ribbon beading on pastel dotted swiss.
Pink, blue, yellow, 1 to 3—8.95, 3 to 6x—10.95, 7 to 10—12.95.

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wildflower colors in baby calf

Created by Jerro

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SHOES OF DISTINCTION

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HAVE YOU REACHED THAT UNCERTAIN SIZE?

Then wear this slimming SID JEROME two-piece dress
in MALLINSON'S BERMUDA, a fine rayon fabric.
White Print on Navy, Brown, or Green.
Sizes: 16½ to 24½. about $11

Sid Jerome

at leading stores everywhere or write: SMOLER BROS., Inc. • 1350 Broadway, New York 18, N. Y. • 2300 Wabansia Ave., Chicago 47, Ill.

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I live in California

and wear
Maurice Rentner's
bolero suit
of Forstmann wool,
and I find it
at only one place
in Los Angeles.

MAY co.
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neither steel nor stone

has built the structures of America's outstanding stores.
In the integrity of a name, the fulfillment of a solemn promise,
are found the strength and stability that have achieved
and maintained this leadership. It is to guard the integrity
of our own name, and the confidence we hold with fine stores
from coast to coast, that we bring only the best in design
and craftsmanship to the world of women's wear.

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Le Vine
ORIGINALE

A dress and jacket
in sheer crepe
Sizes 14½ to 26½
about $30.00

Featured in these and
other fine stores everywhere

there's
stretch
in
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with

Firestone *Contro**

the
quality
elastic

Now you can get elasticized shoes that are smarter than ever, more comfortable than before . . . for Firestone *Contro* is back for shoe backing! *Contro* holds shoes snug around the heel, close about the instep . . . keeps its fitting shape with every step! It lasts longer, has more stretch and pull . . . because it's the *only* elastic vitalized with Vitalin, the life-giving rubber vitamin. Look for *Contro* in the finest of fitting fashions . . . in sportswear, girdles, lingerie, shoes!

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BEST TODAY STILL BETTER TOMORROW

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Carson
Pirie
Scott & co
STRATE
Chicago

Synonym for Spring...
■ MILLINERY SALON, FIFTH FLOOR

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● Jo Copeland of Pattullo dares the new and unusual in this exciting silhouette — filmy point d'esprit cascade on black American Bemberg taffeta. *Exclusive with*

BONWIT TELLER OF PHILADELPHIA

KAY BELL

Eisenberg's inspired designing gives you a fluid silhouette . . . shoulders masked by a deep caped-collar. Of Onondaga's sheer rayon crepe in black with imported white Swiss lingerie embroidery. Sizes 10 to 20. $65.00.

Mail orders filled

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BRAND FABRICS

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—nothing so right as "Botany" Brand flannel—
the deep-glow, fine-textured fabric that belongs
to all seasons, that is famous for long wear.
The shirts, skirt and slacks meticulously
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in flannel or gabardine. Sizes 9 to 17.
At one fine store in most cities. Blouse and shirt,
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Skirt and slacks, each under 11.00

Look for the checkerboard label. It is your
double assurance of a completely satisfactory
fashion purchase. The "Botany" Brand is there
to verify the woven-in quality of the fabric—
the manufacturer's name is there to verify
the style correctness of the garment.
The checkerboard label will be found
in Fashions for Women—Misses—Juniors—
Children—in styles for every occasion.
Look for this label when you shop.

BOTANY WORSTED MILLS, Passaic, N. J.
Worsteds and Woolens for Women's, Children's
and Men's Wear • No-Dye-Lot Knitting Yarns
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The "Botany" Brand Tie, Robe, "500" Suit
Men's Sportswear • Lanolin Cosmetics

the fabric comes first

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"Here's a stocking after my own heart
it's seam-free—to highlight fashion's sleek, lovely look,"
says
Claire McCardell
noted fashion designer
DANCING TWINS
Trade mark
Perfect Fit Seam-Free Beauty
PATENTED HEEL AND TOE
The new DANCING TWINS nylons are designed to fit perfectly . . . made to belong to the leg. The Seal of the DANCING TWINS identifies these exquisite new nylons . . . sold under leading brand names . . . at the better stores.
LOOK FOR THIS SEAL ON THE HOSIERY, THE BOX OR THE WRAPPER

And Suddenly You're Slimmer, Younger, Lovelier!

Martha Manning dresses wish-away pounds and years . . . make you appear taller, slimmer, lovelier . . . the you you want to be. In "Illusion" Half Sizes 14½ to 24½ . . . also Women's Sizes 38 to 44. Exclusively at one fine store in most cities.

Guaranteed by Good Housekeeping

ILLUSTRATED:
Style No. 1082—Smart fern print, an exclusive Martha Manning pattern, rayon Enka sheer . . . buttoned down the front in a slenderizing panel. In "Illusion" Half Sizes 16½ to 22½. About $11.00.

Dashing! Coppola's Belted-Yoke Coat!

Naples-born Vincent Coppola, a designer with an artist's eye, creates a fine bravado coat of Milliken's plaid wool tweed. Note the swing, note the sweep, note above all the clever new *belted yoke!*

Dashing! Sparkle-Eyed Elise Daniels!

Here's a Powers beauty from the Midwest—slim, dark Elise Daniels, wearer of the Milliken plaid coat. A coat she'd wear in town (where she models)—or in the country (where she raises dogs).

Dashing! Milliken's Vibrant Plaid Tweed!

Exciting to look at, wonderful to touch—this special wool tweed by Milliken. See this, and other style-leading Milliken Woolens, in favorite spring fashions. And when buying woolens by the yard, ask the salesperson—make sure it's a Milliken Woolen!

If you'd like to know where to buy this coat, write Milliken Woolens, 450 Seventh Ave., N. Y. C.

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First in the fashion picture...
and foremost for Spring...

THE UNITED PIECE DYE WORKS
132 Madison Avenue, New York 16, N. Y.
Lodi, N. J.. Los Angeles, Cal.

Look for **UNITED** *...the hallmark of quality.*

Hats by Lilly Dache

The most elegant perfume in all the world

$24.00 the ounce (tax extra)

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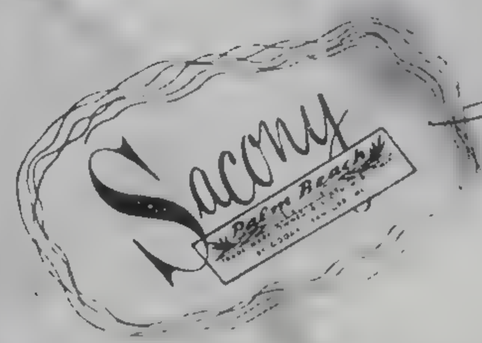
It's a wonderful buy!

Sacony

...because it's so handsomely tailored by Sacony ... because the fabric is cool, crisp Palm Beach cloth ... it's a wonderful buy ... 22.50 at better stores. Write for folder **"Summer Fashions—1947 Edition"** to Sacony, Dept C, 1384 Broadway, New York 18, N. Y.



Step proudly into Spring . . . with DELMAN *handlasted bootmakers—*
above, the plain sole "Manette" in black, brown and blue calf and black gabardine with patent . . and below, the extension sole "Flatcol" step-in in black, blue and brown calf . . 24.95 a pair

T. A. Chapman Co.
Milwaukee

"The best shoes you can buy are the best buy!"

Curved detail in a cutaway suit for Springtime in town— inverted tucks swoop down to slashed pockets. Of Forstmann's Milanette gabardine.

Nathalie Nicoli

375 SUTTER STREET - SAN FRANCISCO 8

Lecie

Lecie's Spring duet of imported straw, a crisp chou of ribbon, an inspired little bouquet. White, natural, navy, black or brown, each $15 at fine stores; write us we'll tell you where.

Rosenthal Ackerman, New York, St. Louis

Mandel Brothers
CHICAGO

A Raymond Marinelli original . . .
sheer rayon crepe, with marquisette yoke
and the new back-dipping hemline.

Hat by John-Frederics *Gloves by Polava*
Simulated pearls by Richelieu

Queen Original

EXCLAMATION POINTS for your favorite spring costumes. Smooth, supple calf designed with the originality and finesse you expect of Queen Originals. Brown, navy, red, tan or black. At leading stores everywhere, or write.

"Jaunty Voyager," a capacious bag to sling over your shoulder. About $18.95*

"Leading Lady," shirred dressmaker bag with wide handle-strap. About $16.50*

*Plus tax. Slightly higher on the West Coast.

MARK OF FINE STYLING, QUALITY WORKMANSHIP SINCE 1916 • QUEEN LEATHER GOODS CO., INC., 35 WEST 35th ST., N. Y. 1, N. Y.

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DRESS BY HATTIE CARNEGIE

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Resloom...for sail-trim character that lasts...

That crisp, clean silhouette is "built in" for life... thanks to a finish containing Resloom, the crush-resistant chemical.

Yet, Resloom never affects the soft, natural drape or appearance of any fabric. Nor can Resloom be removed by washing, cleaning or wear. It's the modern way to get more wear, with less care, from your fabrics...rayons, wools, cottons or their blends.

Shop for this ensemble and other shrink-resistant, crease-resistant, Resloom-treated dresses or fabrics at your favorite stores. For Resloom details, address: MONSANTO CHEMICAL COMPANY, Textile Chemicals Department, 140 Federal St., Boston 10, Mass.

Resloom: Reg. U. S. Pat. Off.

Three-piece ensemble
in white, navy, desert sand, copper
Designer: Ciro Sportswear, N. Y.
Finish by Sanco Piece Dye Works, Inc.
Fabric: A Utopia Gabardine
by Concordia-Gallia, N. Y.

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CHEMICALS AND PLASTICS
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To step out a symphony of loveliness,
choose all your toiletries in one fragrance
—— in Friendship's Garden. All are perfumed
with the haunting bouquet of old-fashioned flowers
such as heliotrope, jasmine and pinks.
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Each 1.00 *plus tax*

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Rockefeller Center, New York

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Warner's* Le Gant*

CORSELETTES

The style shown, cleverly designed for firm control, is a Warner's*

Veil of Youth*

And, if you are short-waisted, you will find true figure satisfaction in a

Warner's* "Half-Size"

THE ULTIMATE IN FINE CORSETRY

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A LONSDALE FABRIC

To live IN . . . and love ON! The new Serbin Golfer with button-concealed fly-front and sleeves. In creamy-smooth combed cotton chambray . . . and dreamy-smooth shades of pink, yellow, blue, turquoise, beige and grey. Perfect fitting . . . perfect laundering (it's sanforized and has removable shoulder pads*). Sizes 12 to 20. About $11.

Serbin

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Highlights of the Spring Color Season in Vinylite plastics

Gleaming Vinylite Brand Plastics flash into spring fashion, their sleek good looks matched by remarkable wearing qualities. They are lastingly pliant, resistant to scuffing, cracking and weathering. Waterproof, they may be cleaned readily with a damp cloth. In matched handbags and shoes, they're the brightest buy you can make this spring!

You know it's right if it's . . .

Vinylite PLASTICS

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Unit of Union Carbide and Carbon Corporation UCC
30 East 42nd Street, New York 17, N. Y.

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ORIGINAL
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in misses sizes;
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skirt: about $11.00
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throughout the country, for stores
nearest you, write
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of Rustling pure silk taffeta
in a series of handbags....
rich and elegant
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The mark of a Koret Original

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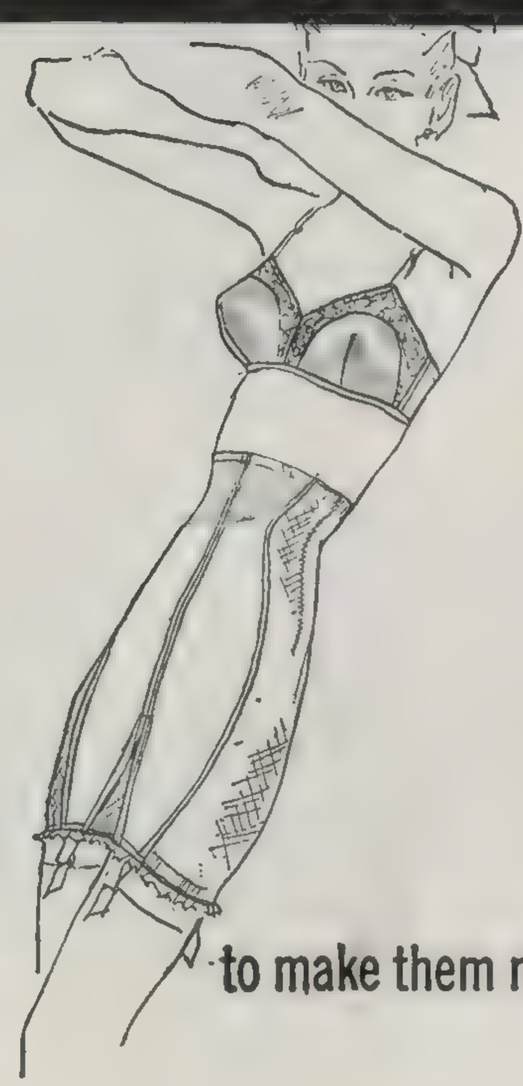
Supple as a mermaid!

Pliant freedom where you want it; firm control where you need it—in Lily of France girdles and bras. Grace-giving flattery in the smooth arc of the hips—the firm arch of the bosom. Fashioned with unhurried care, those superb style lines are permanently *yours* through the long life of a Lily of France girdle and bra!



Lily of France* Worn by beautiful women to make them more beautiful

Corsets from $10
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Half Sizes for Women.
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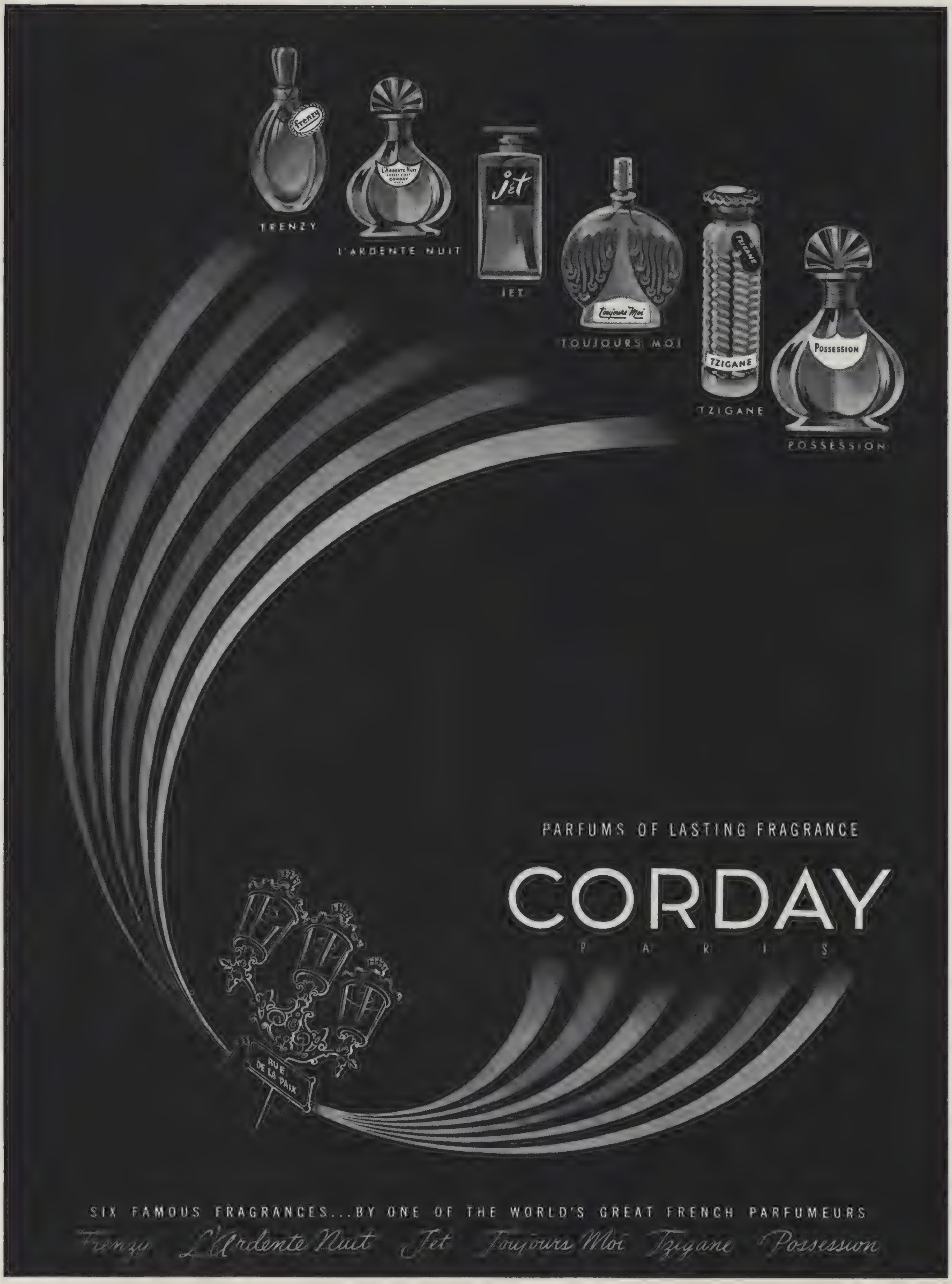
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in luxurious crayon stripe
100% virgin wool
...with extra skirt
in finest gabardine
both loomed by
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Duchess acetate rayon
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shoes with a dual personality

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*Reg. U. S. Pat. Off.

hat by Mary Goodfellow
jewelry by Castlecliff

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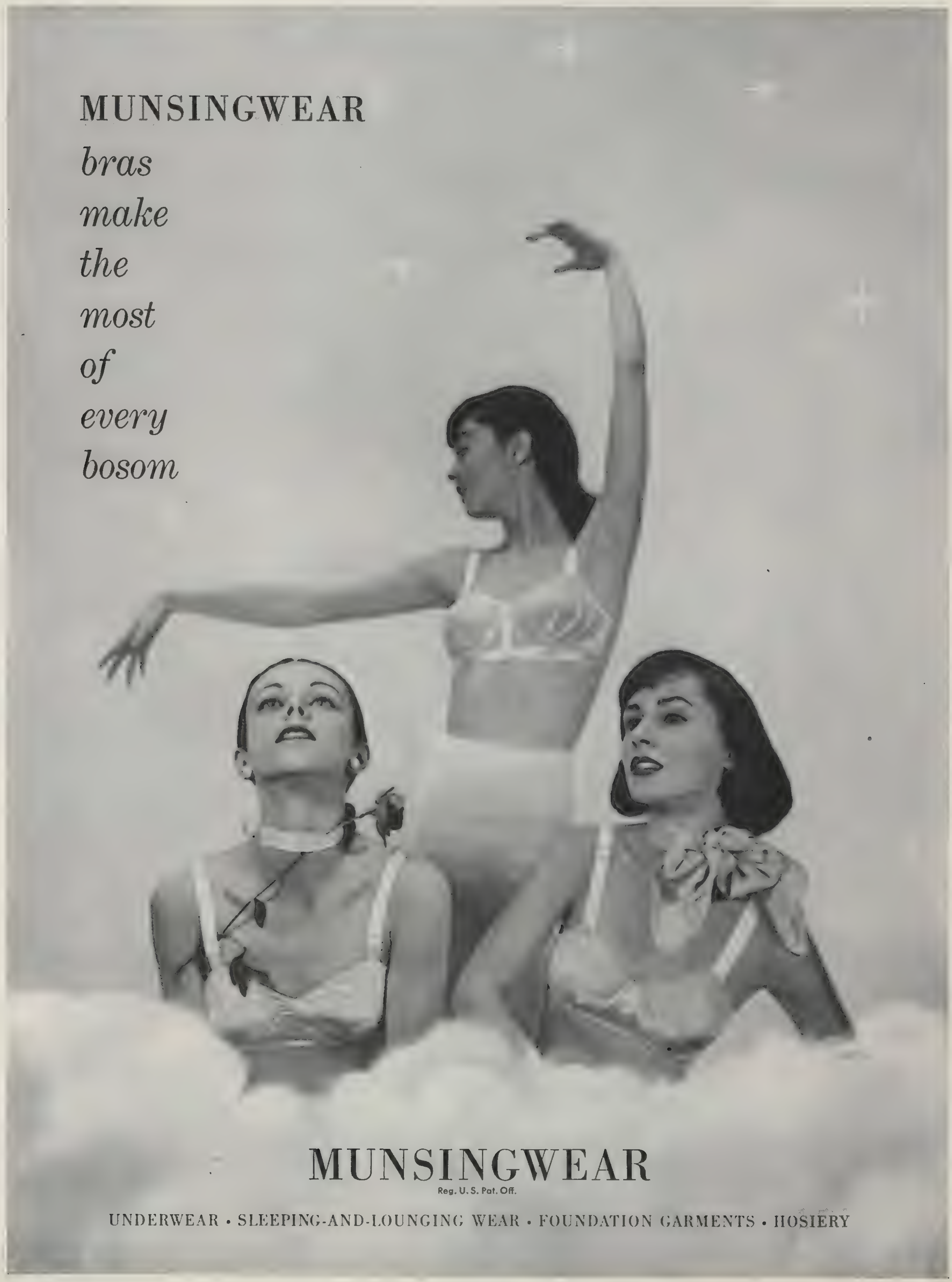
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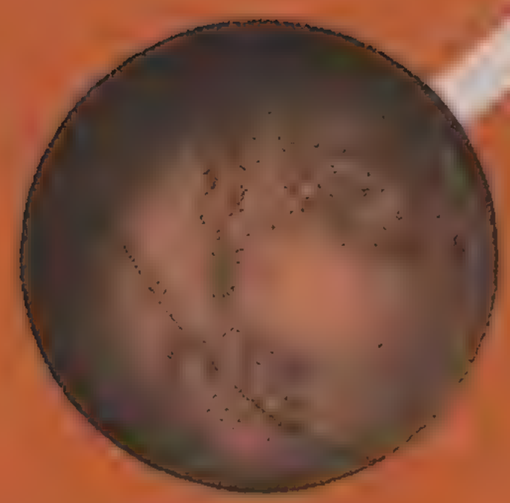

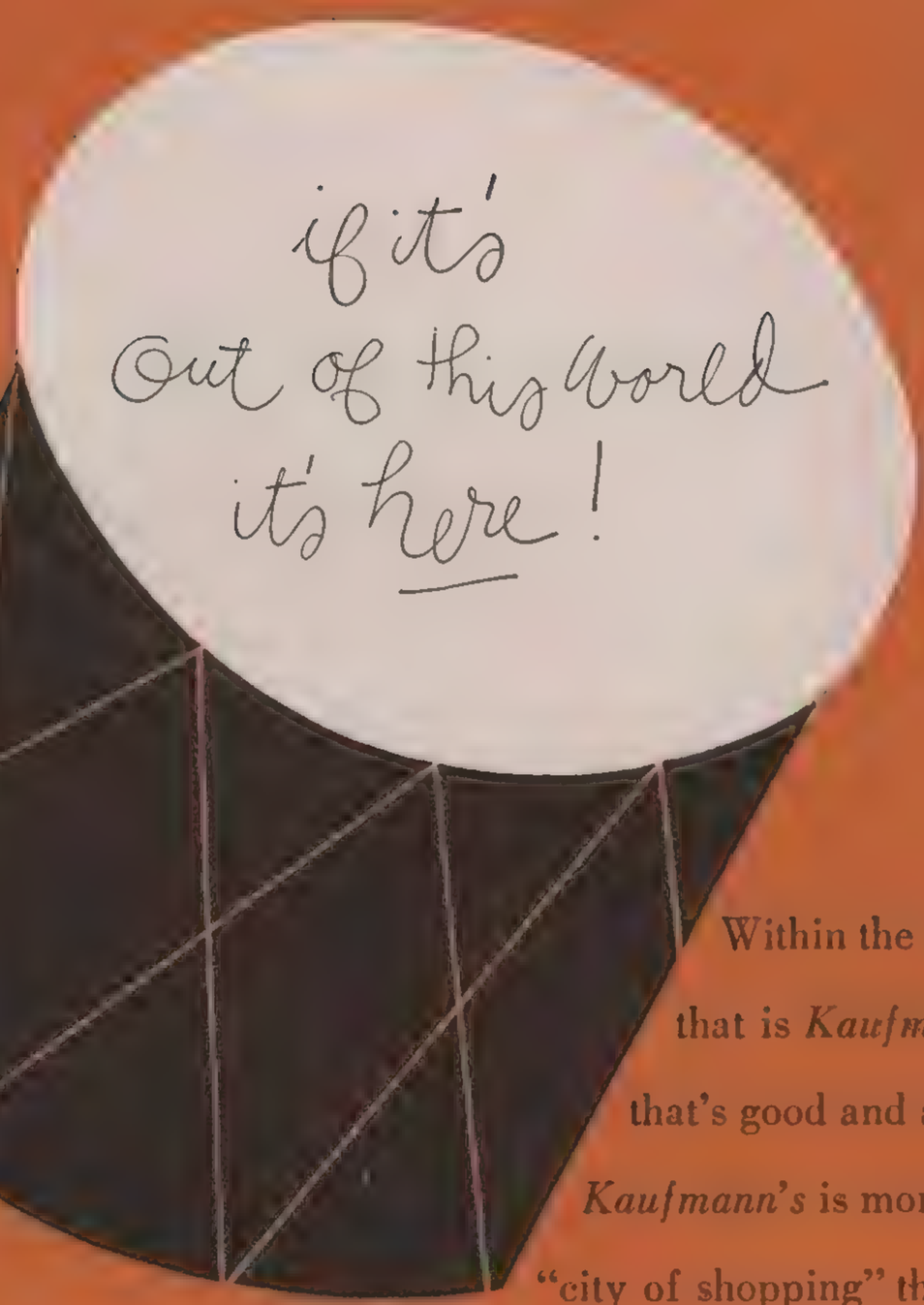

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Green like the magic of a spring morning, touched with diamond dew . . . HARRY WINSTON interprets the theme in a brilliant bracelet, clip and earrings of Emeralds and Diamonds.

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of superb silhouette

in Capeskin, uniquely stitched

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Marquise originals
Heavenly Blue
...that blithe, deep blue that turns a costume into Springtime! And didn't you ask for a calfskin shoe... whisper light...that fits with sleek, supple ease, flatters like an angel? Crafted with all the devoted care that the name Marquise implies. $12.95
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designed for fabulous sheerness
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More perfect with open sandals because they're *sandal styled*... because their patented VAMP-TOE* design gives the maximum in sheer loveliness... because their surprising strength is tucked away —out of sight. Larkwood's exclusive VAMP-TOE* construction *can't* mar "barefoot" beauty.
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THE CUTAWAY... in supple calf. Sling it over your shoulder or carry it double-strapped in your hand. For town or country . . . choose it in Twig Brown or other Spring colors. $59.50*
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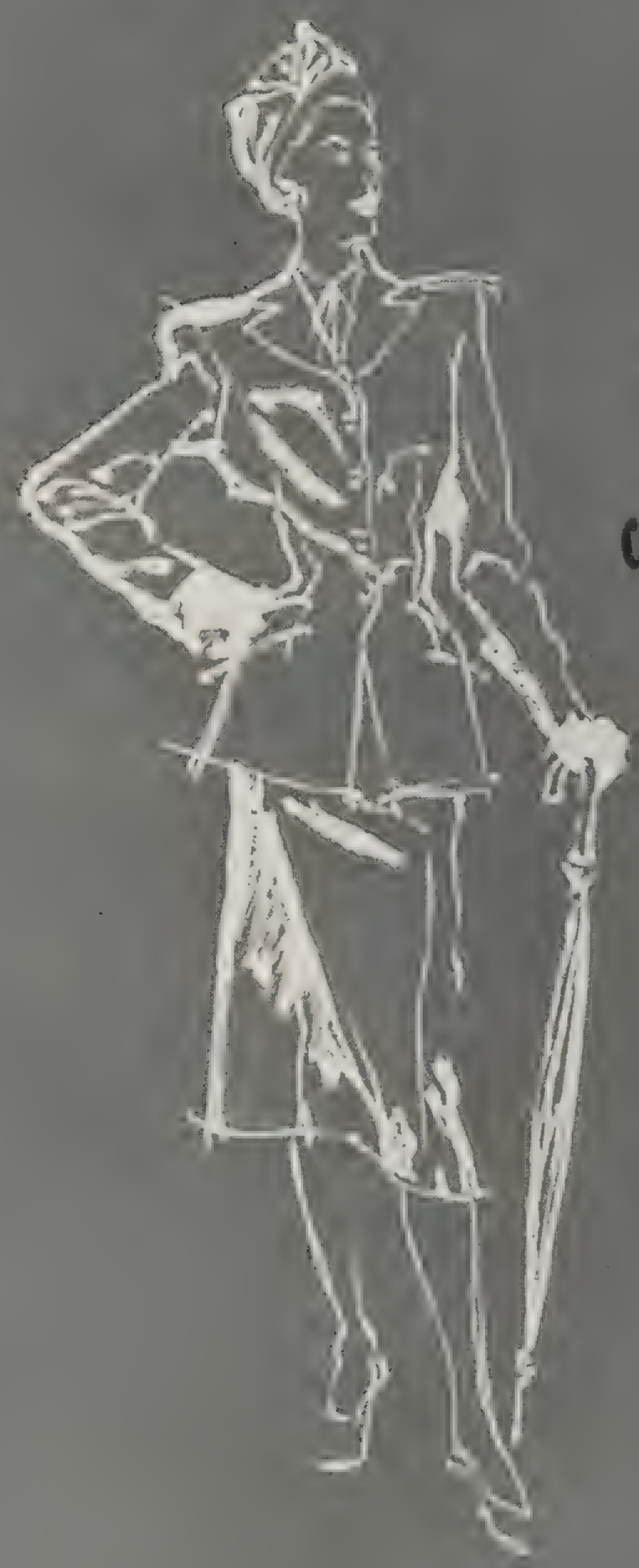

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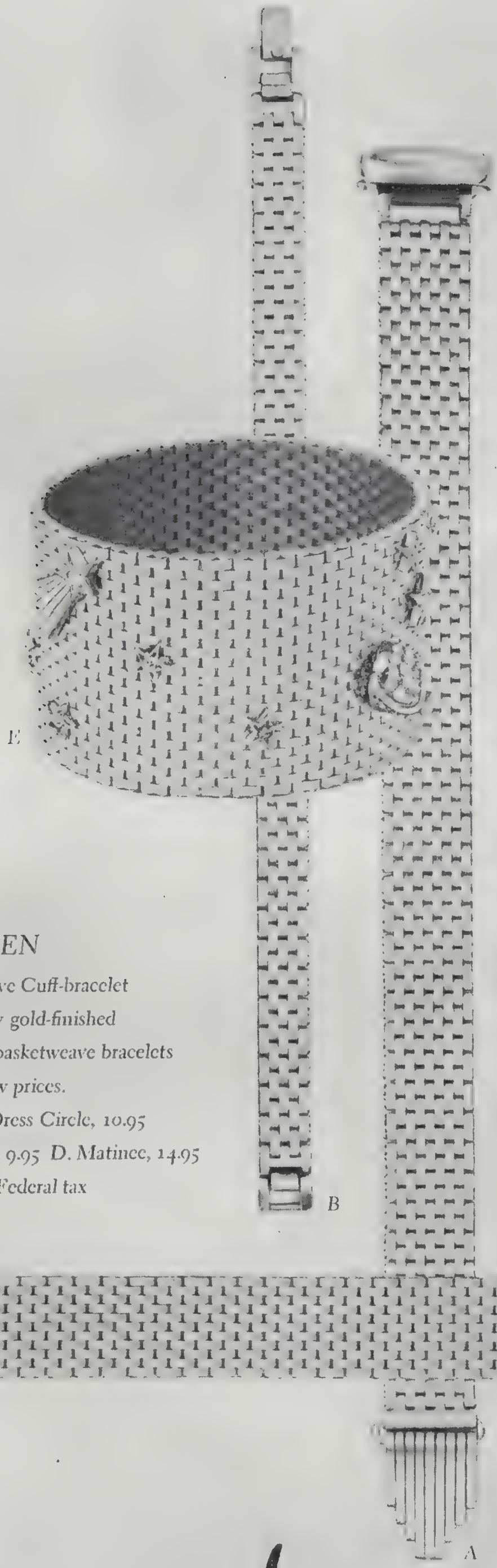

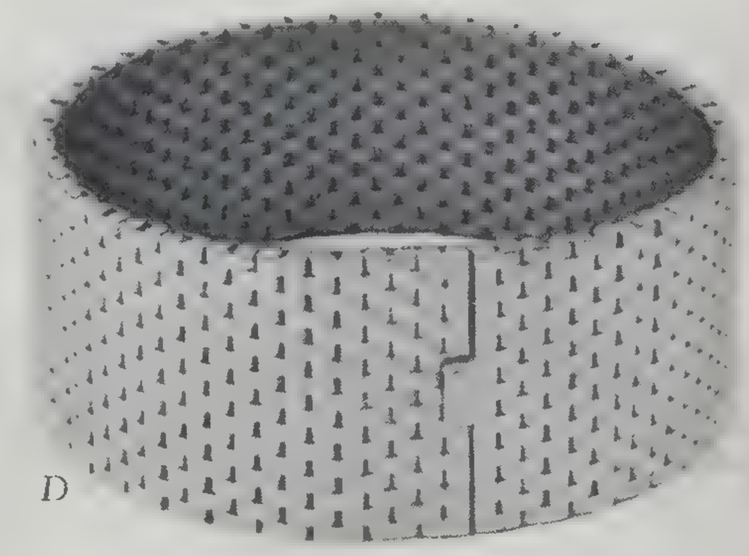

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spring-into-summer bolero costume of black-and-white printed rayon crepe, plus a delicate gauzy white blouse.

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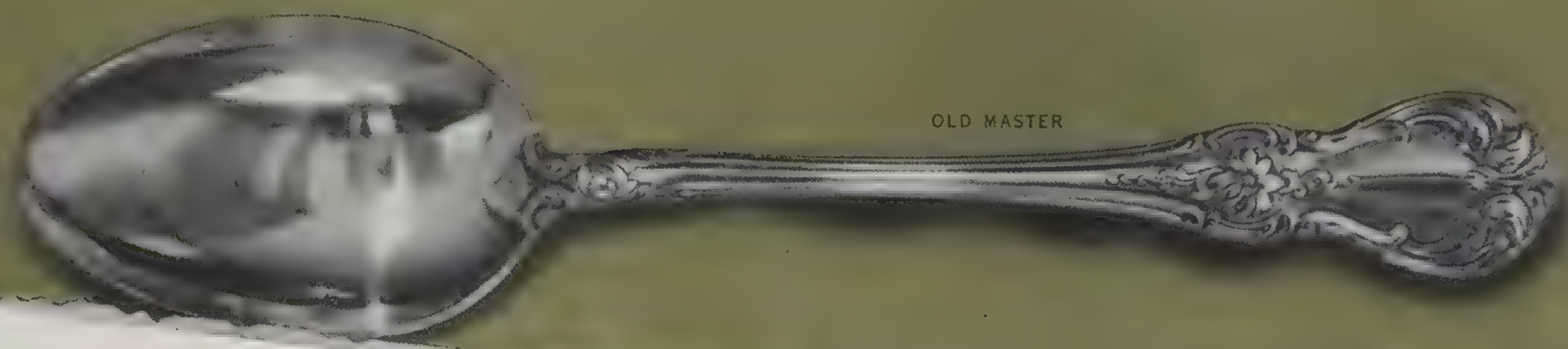

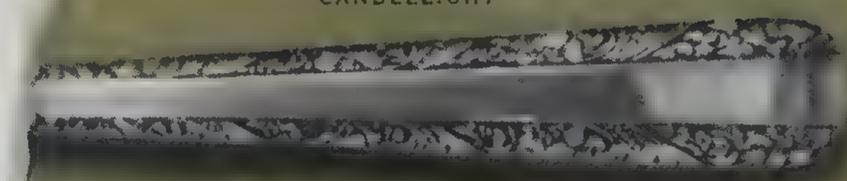

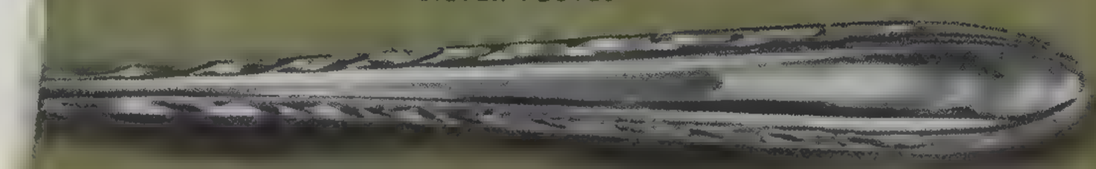

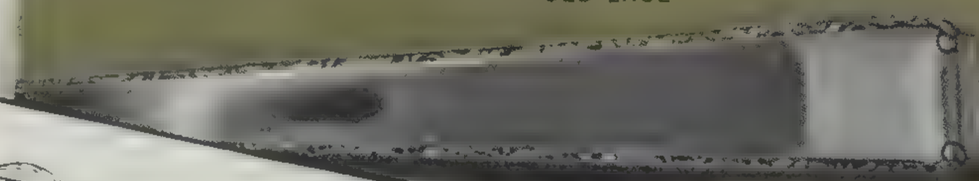

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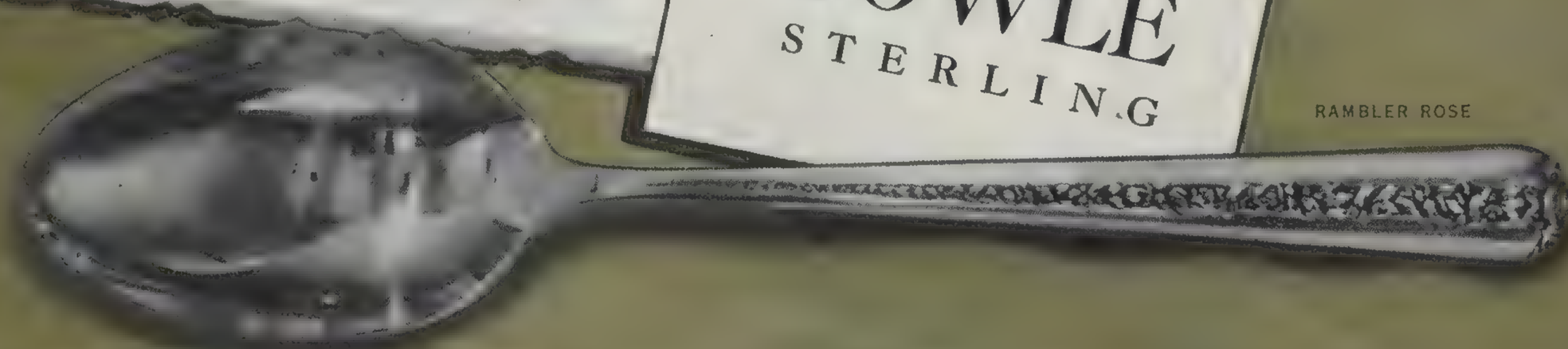

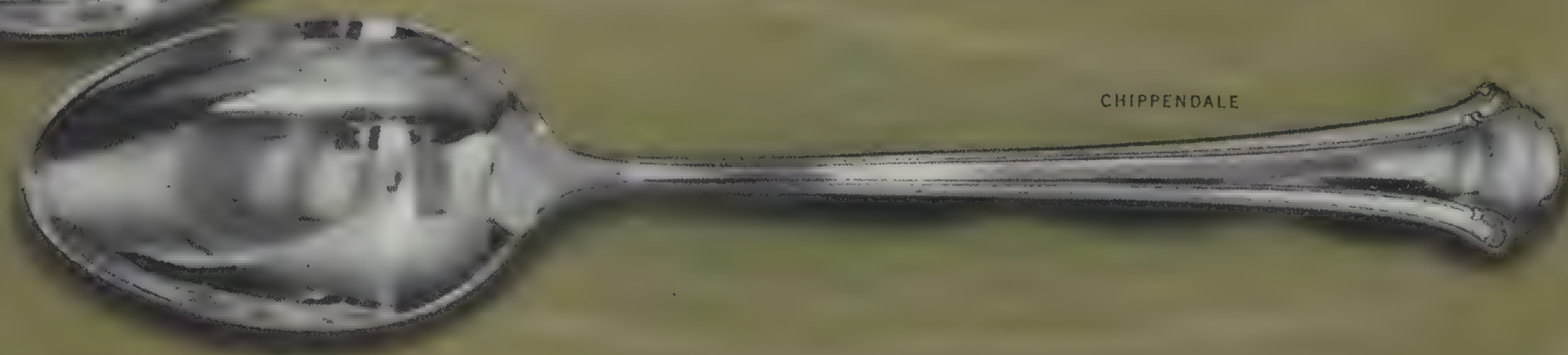

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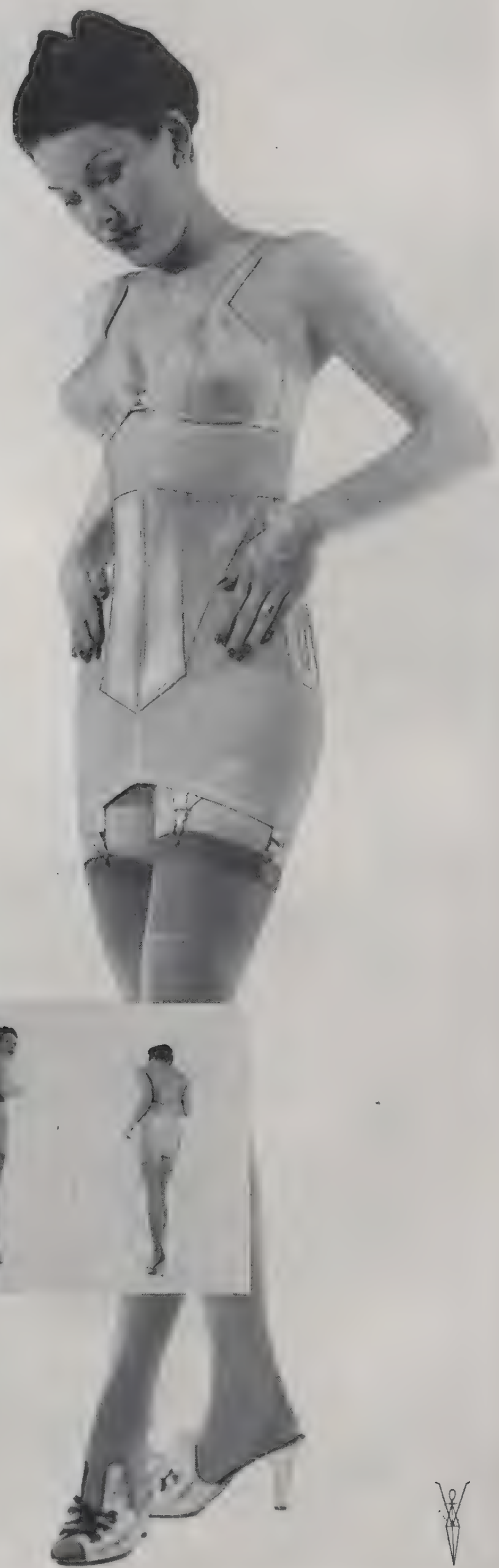

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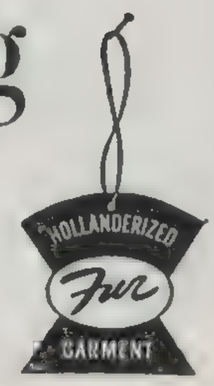

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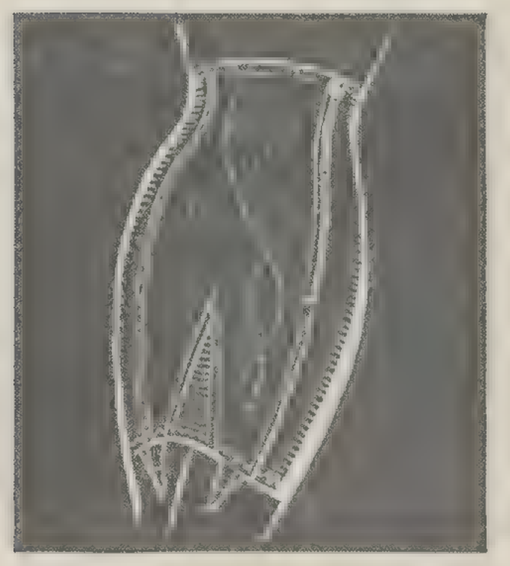

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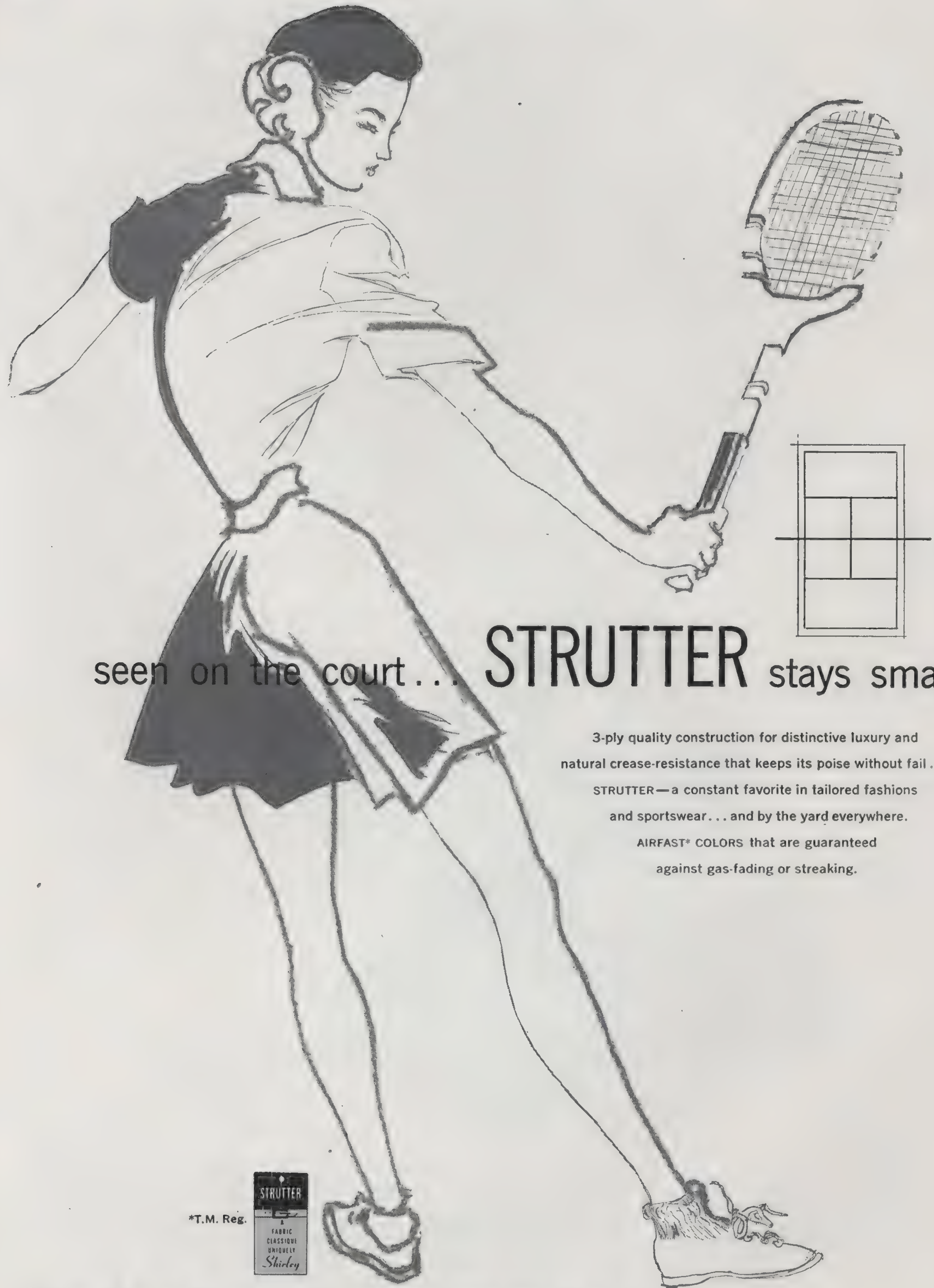

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For Town Talk

I wear my glistening black pretties . . . "so right" with my flame-red suit, cloche and shortie-white gloves. With assurance born only of perfection, I wear my Eileen's proudly.

Fashion Tip . . . For Town . . . Talk

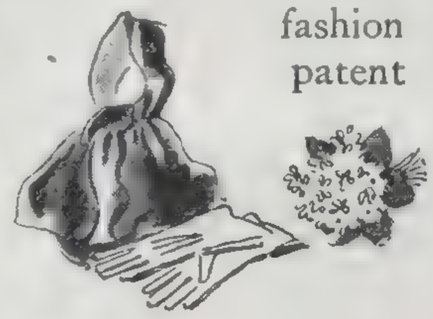
This special tailored toe technique by Eileen miraculously minimizes foot length. Offers subtle foot-flattery in inky black. My versatile little blacks are suave, simple, and suit-right, subtle with beiges and grays. Remember it's smart to be neutral this Spring with the fashion spotlight on black.

Two Timers

I lead a double life in these dual-purpose blacks adapted to a casual pastel wool or a simple dark crepe with a cluster of violets at the waist (tiny for that *new* look).

Fashion Tip for Two Timers

These ankle-belittlers bewitch the observer. For evening, my nude and brightly painted toes peeking beguilingly from the tips of my two timers. They're flattering, feminine and fashion right. Two timers are the basic patent "shoe surprise" of the year.



The Spring Accessory Story . . .

is foot-focused! Put on the "Minimum shoe look!" Clean, young, alive-looking blacks—subtly detailed, designed for a young perfectionist.

I choose a squishy little bag to complement my shoe story with fresh flowers, angel-white shortie gloves, and my beautiful, beautiful blacks.

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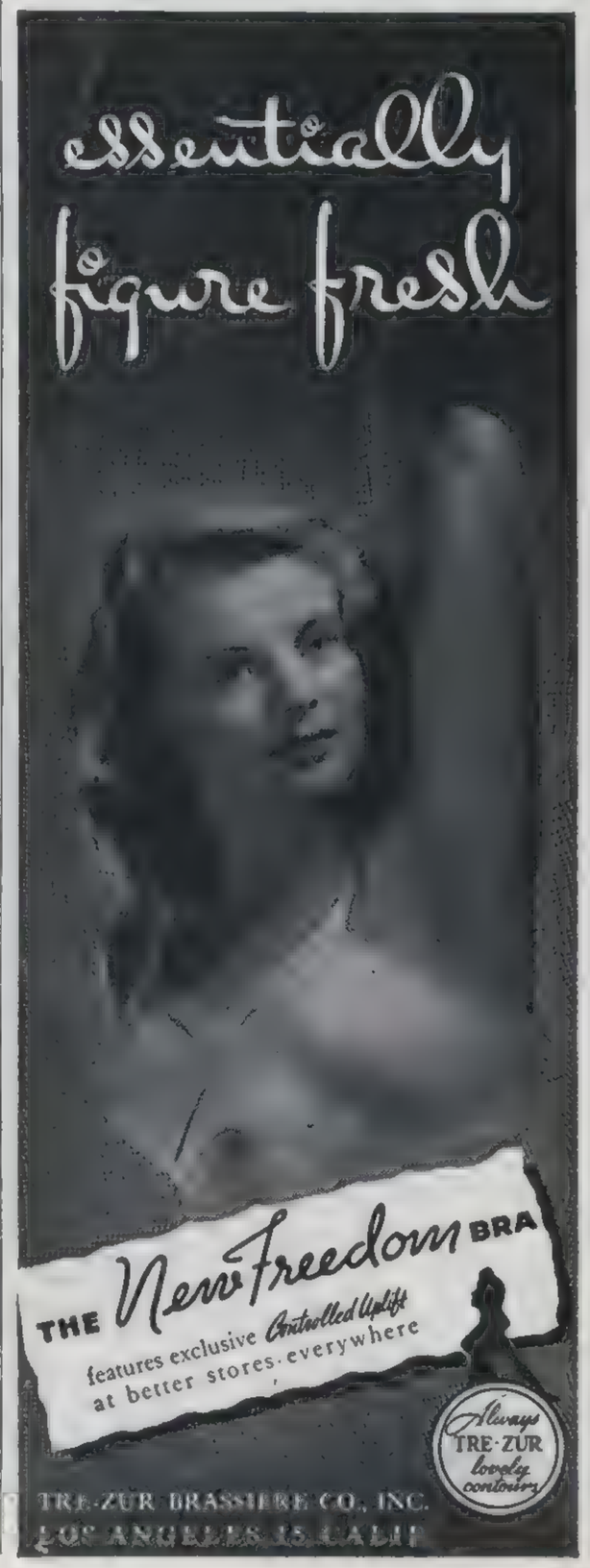
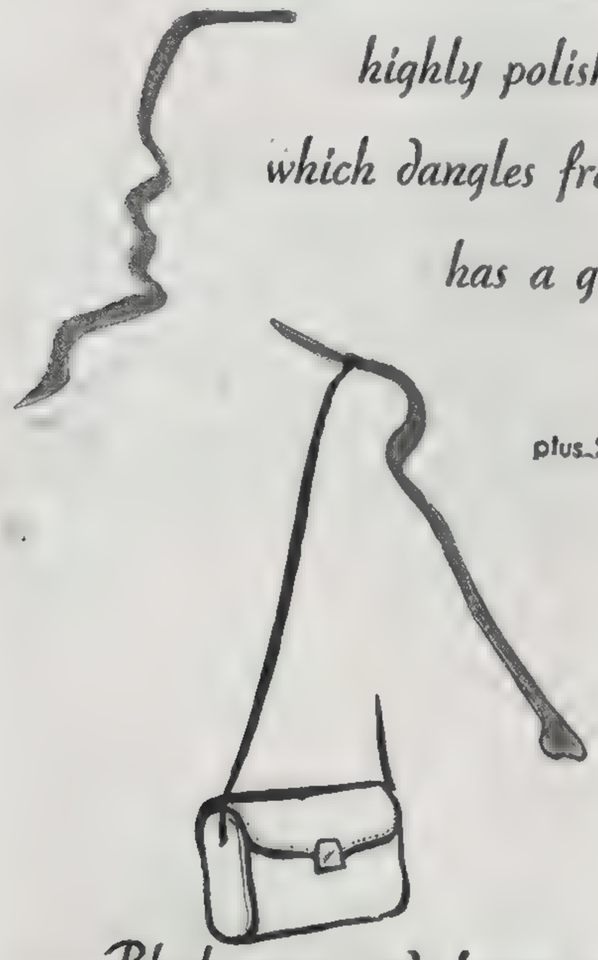


Young-Timers turn "smoothies" with the neat-as-a-pin highly polished Calf Barrel Bag which dangles from a slender shoulder strap, has a gold-colored metal clasp.



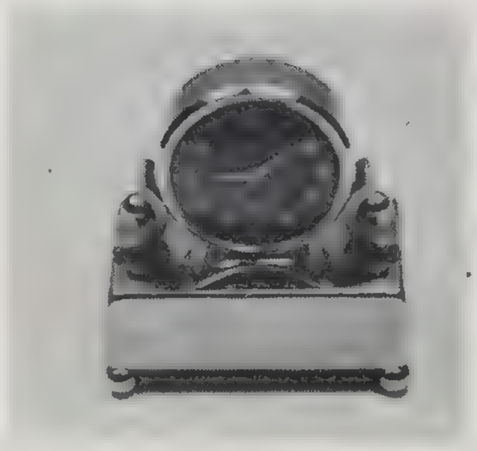
$10.50
plus 20% federal tax

Young-Timers
Second Floor
Henri Bendel
10 WEST 57
NEW YORK 19 NY

Black, navy, red, brown, tan.

Shop

WAKE UP AND SING—if you feel like it—to the accompaniment of a musical alarm clock. This light-hearted mechanism is enclosed in an excellent Swiss-made Harman clock, chromium plated, with a luminous dial. Tunes: "The Blue Danube," and six others. $18 plus tax. Hoffritz, 551 Fifth.



A SCARF of French silk chiffon, one of a group hand-painted by Anne Meier-Graefe. This is of very delicate design in warm rust to brown tones, flickering with touches of gold leaf. $23. Also by Mrs. Meier-Graefe, an abundance of leather belts, with pseudo-golden jewels placed here and there in Renaissance patterns. $16-$18. By mail—Josa Ruffner, 20 E. 62.

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Sportswear . . . Lingerie
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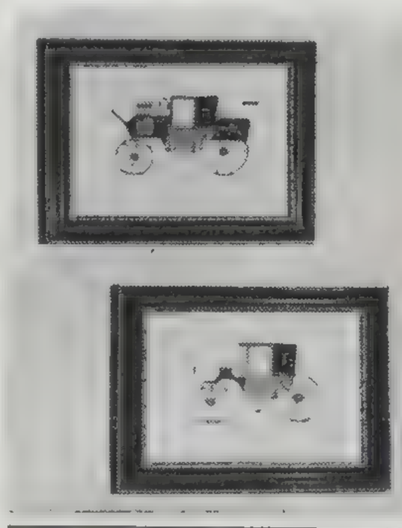

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TOWN & COUNTRY GIFTS
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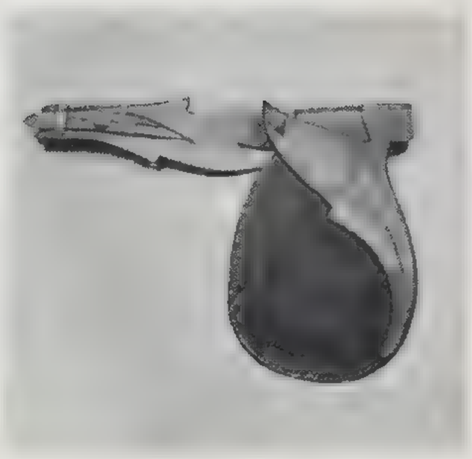
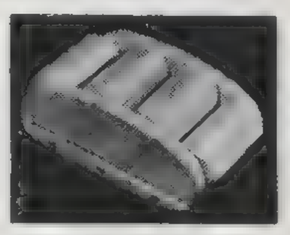
Hound

MAKES TIME



AS MEXICAN as enchiladas, this centuries-old design of cowhide belt with pocket of softest buckskin. To be worn outdoors, it could be used for carrying anything from golf tees to spring bulbs. Colours: a blend of dark to light natural brown. $12 plus tax. Alferez, Miller Harness Co., 123 E. 24.

MEN, it seems, enjoy the look of pure silk, pure striped neckties. Shop Hound found these in deep, mellow red and pearl grey tones—and liked the price, $4 each. The inside is lined with wool, the outside is silk repp. These are made in several other colour combinations too, and the place to buy them is De Frees, 547 Madison Avenue, New York City 22.



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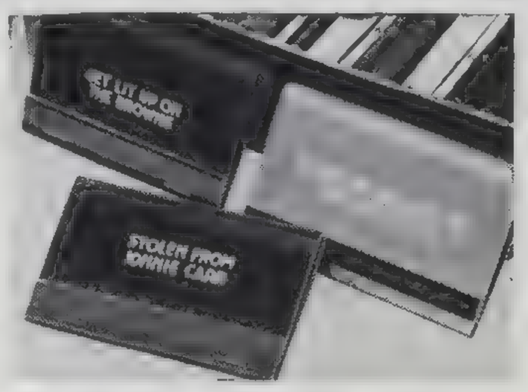

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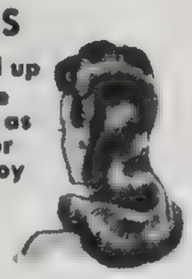

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Hound

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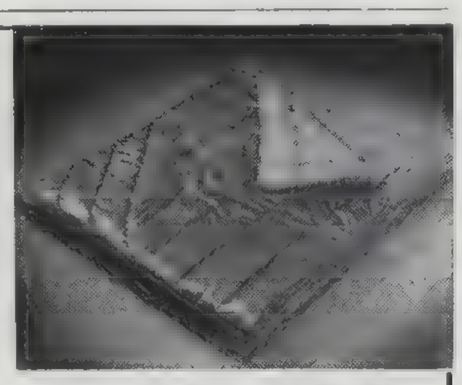

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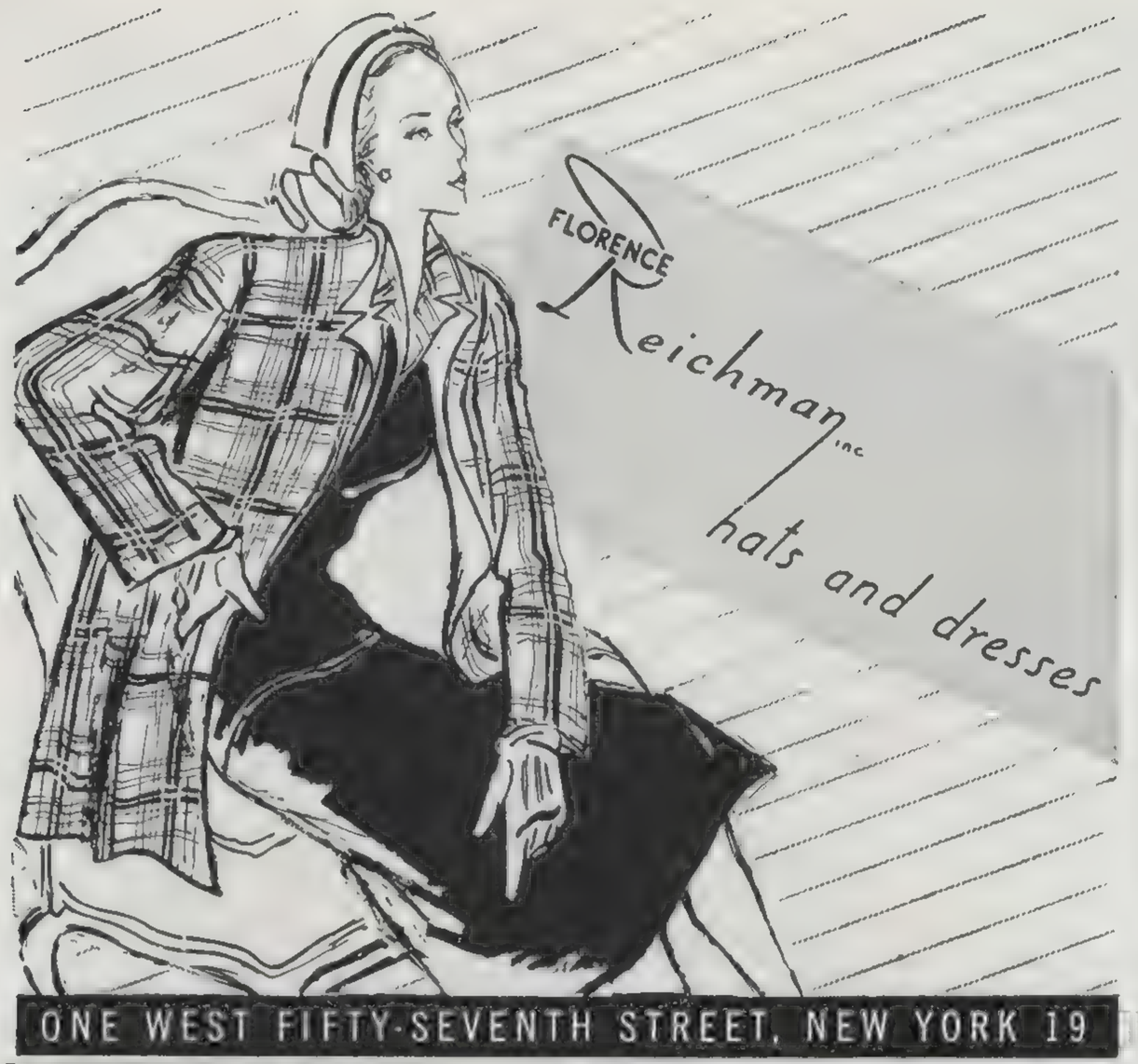

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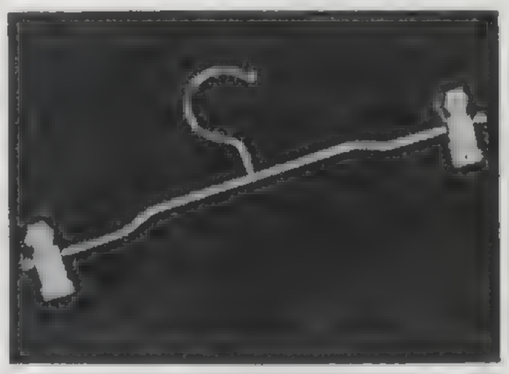

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HORST

COVER: *Strong colour dashed with black. The simplest idiom—simply Valentina. Shirt in red wool, wrapped to the back. Skirt in straight blue wool. The black: beret, bandana, the gloves. The jut of gold and diamonds from Cartier. With a new make-up, Helena Rubinstein's "Crackerjack."*

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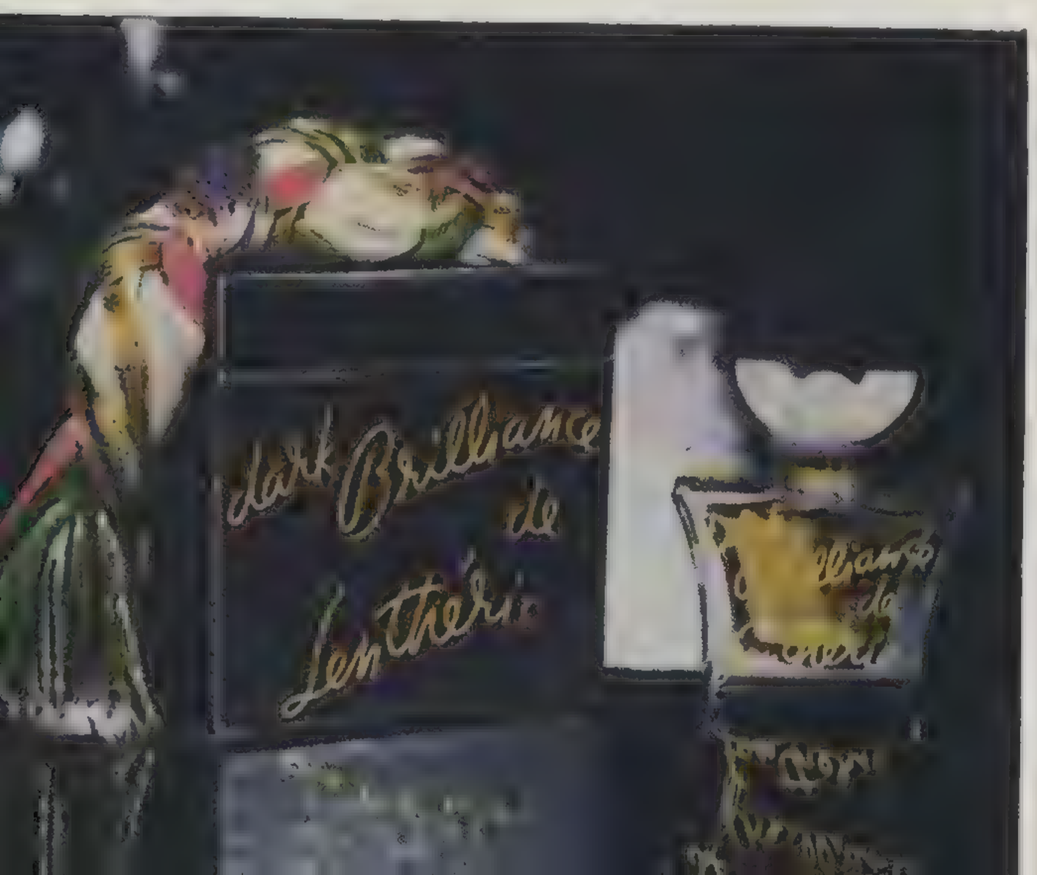

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Vogue's eye view:

First impressions of the Paris Collections

FULL-COLOUR SKETCHES—RADIOED FROM PARIS—FIRST TIME FOR THIS NEW TECHNIQUE OF OVERSEAS TRANSMISSION—FURTHER REPORT APRIL 1 VOGUE

As always, the collections vary widely among themselves. But this does not mean there is any middle ground. Every indication is that the Paris Couture feel strongly and definitely about everything they are doing. Every waistline is marked—cinched, girdled or belted with a breathless cummerbund. The good exception is the middy blouse of Fath and Piguet—long; looser than a year ago when the fashion was initiated. Skirts are exaggeratedly wide *or* exaggeratedly narrowed. Day skirts are generally long-ish; only Molyneux is very short; only Fath very long.

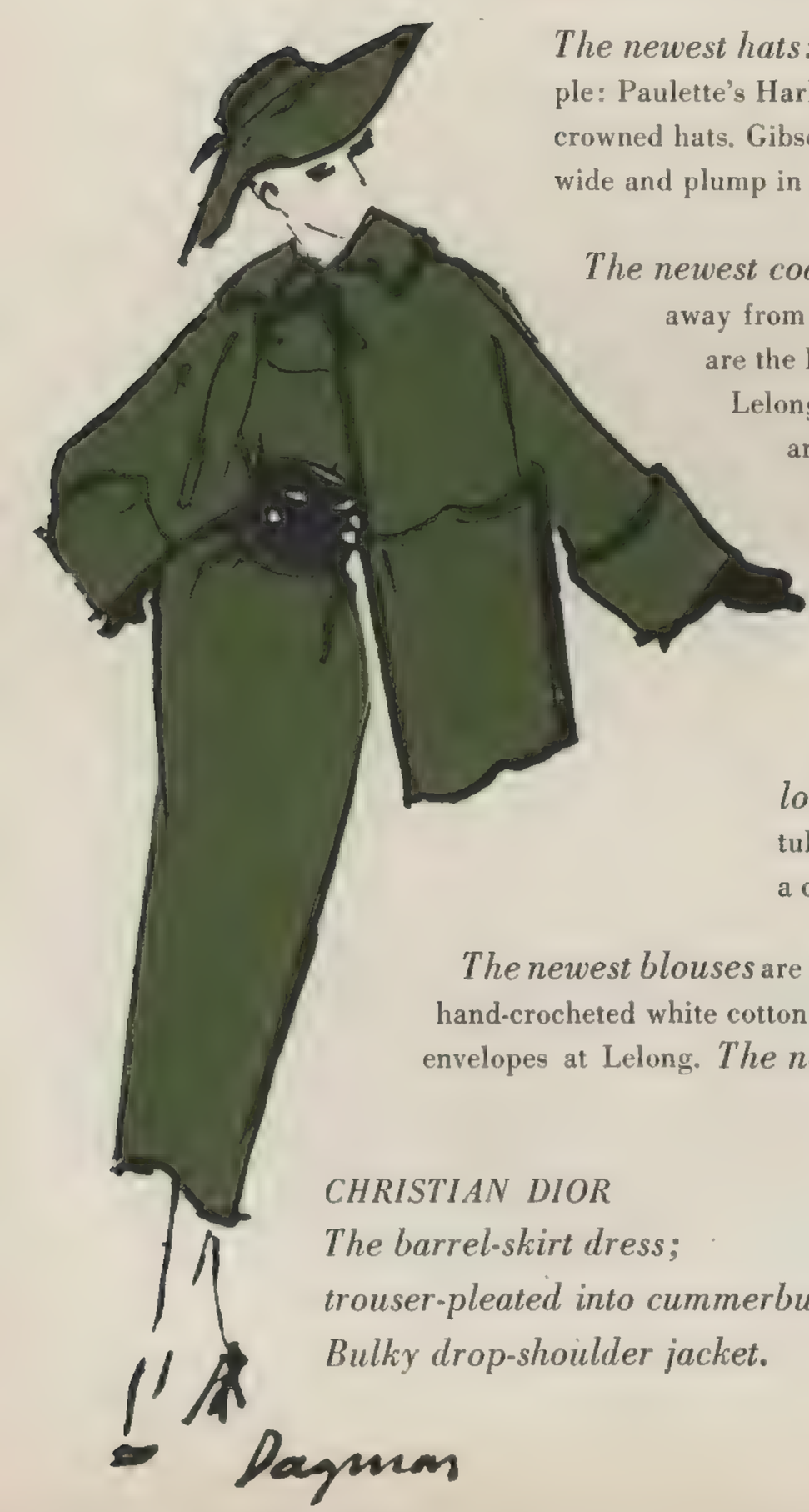
The newest hats: The elliptical hat, pushed to the head, centre front and centre back (example: Paulette's Harlequin hat—a great, off-face bicorne with the wide tips flanged); and the fat-crowned hats. Gibson Girl sailors, large and small—big tricornes, the mushroom toque, are all wide and plump in the crown to take the bun of top-of-head, off-the-neck hair.

The newest coats are the three-quarter officers' coat in Lelong's orange—with the collar cut far away from the neck; straight-line, knee-length cutaways from Balenciaga. *The newest suits* are the long jacket at Balenciaga, with unpressed pleats in the peplum; the short jacket *chez* Lelong with undercoat or vest—with great skirt pockets showing. *Newest shoulders* are near-normal; the sleeves often pushed up; Molyneux shows big butterfly sleeves. *The newest collars* have a Bonaparte roll; Piguet's are wide to bare the throat.

Newest summer day is Jacques Fath's Gibson Girl with a striped shirt, a wide belt, full pleated skirt; Balenciaga's embroidered white cottons. *Newest day skirts* are wrapped, pleated. *The newest day prints* are on satin; stripes with stripes are in every collection; a combination of plaids—one design, two colours—is new. *Newest evening look* is the partly covered top; drapery baring just one shoulder. Balmain floats tulle capes over slim short dresses; Dessès pulls back skirt panels up to form a capelet. Piguet makes a short, very flared white satin evening jacket.

The newest blouses are boned and high-collared from Schiaparelli; high collar and fuller sleeves from Fath; hand-crocheted white cotton from Jean Dessès. *The newest pockets* are stiffened boxes at Schiaparelli; larger envelopes at Lelong. *The newest handbags* are ultra long and narrow; the miniature calfskin Gladstones.

Newest house is Christian Dior; his opening, a Paris sensation; his new silhouette—the market-woman shape, a direct steal from the heavily padded, canvas-stiffened skirts the women wear in Les Halles near Notre Dame. Cinched at the waist with a corselet; the bodice Victorian tucks or pleatings; the skirts full and circular; full with pleats. Dior uses the hip-full barrel skirt, scarf drapery on skirt backs; loosens some sleeves to dolman width; drops jacket shoulders.



CHRISTIAN DIOR
The barrel-skirt dress; trouser-pleated into cummerbund. Bulky drop-shoulder jacket.

Paris collections: first impressions

JACQUES FATH
continues his middy-making—now longer; in town. With a striped skirt, narrowing.

PIGUET
makes a jacket new with a big collar; lines it with the new Paris love—stripes, more stripes.

LELONG
For dinner: one-sided fichu on a wool jersey bodice; putty gabardine skirt.

SCHIAPARELLI
makes the longest long bag in Paris. In calf—with stepladder compartments.

PAULETTE
makes the Harlequin hat: elliptical, off-face shape that marks new Paris hats.

PERUGIA
gun-metal kid shoes with everything; here, square toe, squared heel.

LELONG
Away-from-the-neck collar. Important colour—orange; important line—Directoire.

BALMAIN
Plaid with plaid—two small shawls fall fichu-into-hip-drapery.

BALMAIN
evening cape with a hood; in cocoa tulle, bouffant—over a short white dress.

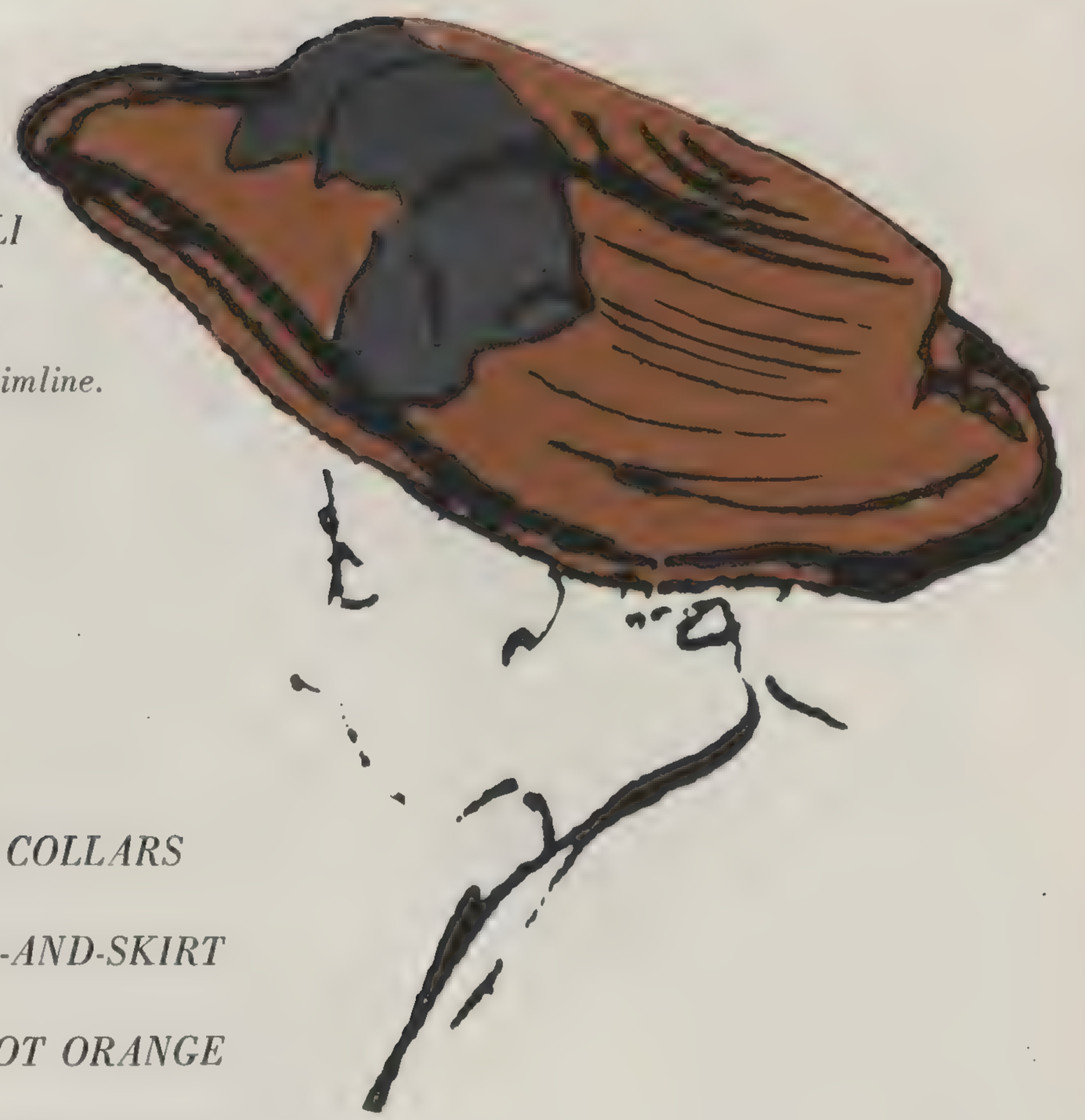
Paris collections: first impressions

PIGUET (left)
Side-wrapped skirt; side-buttoned top. White linen revers.

PIGUET (left)
Middy with a boat neckline wide as your shoulders; white rimmed. Wide-pleated skirt.

SCHIAPARELLI
makes another good carry-all— a by-land-or-sea bag; calf, accordion pleated.

JACQUES FATH
Gibson Girl in Paris: down-striped shirt— cross-striped skirt— all in taffeta. Breathless cummerbund.



SCHIAPARELLI
Gibson Girl hat—
fat-crowned straw
with an uneven brimline.

Paris details

AWAY-FROM-THE-NECK COLLARS

SHIRTWAIST-AND-SKIRT

BANANA; PUTTY; HOT ORANGE

LOOSER MIDDIES

BUTTERFLY SLEEVES

BOX POCKETS

STRIPE ON STRIPE; PLAID ON PLAID

THE HARLEQUIN HAT

FAT-CROWNED HATS; LARGE, SMALL

ELONGATED HANDBAGS

GUN-METAL GREY SHOES

DIOR'S POINTED, HIGH HEEL GOYA PUMPS

GOLD-HANDLED UMBRELLAS

HUGE, FLAT PEARL EARRINGS

MOLYNEUX
Butterfly sleeves
on the ankle-length evening dress;
wallpaper-print taffeta.
Fishtail drapery for the backline.

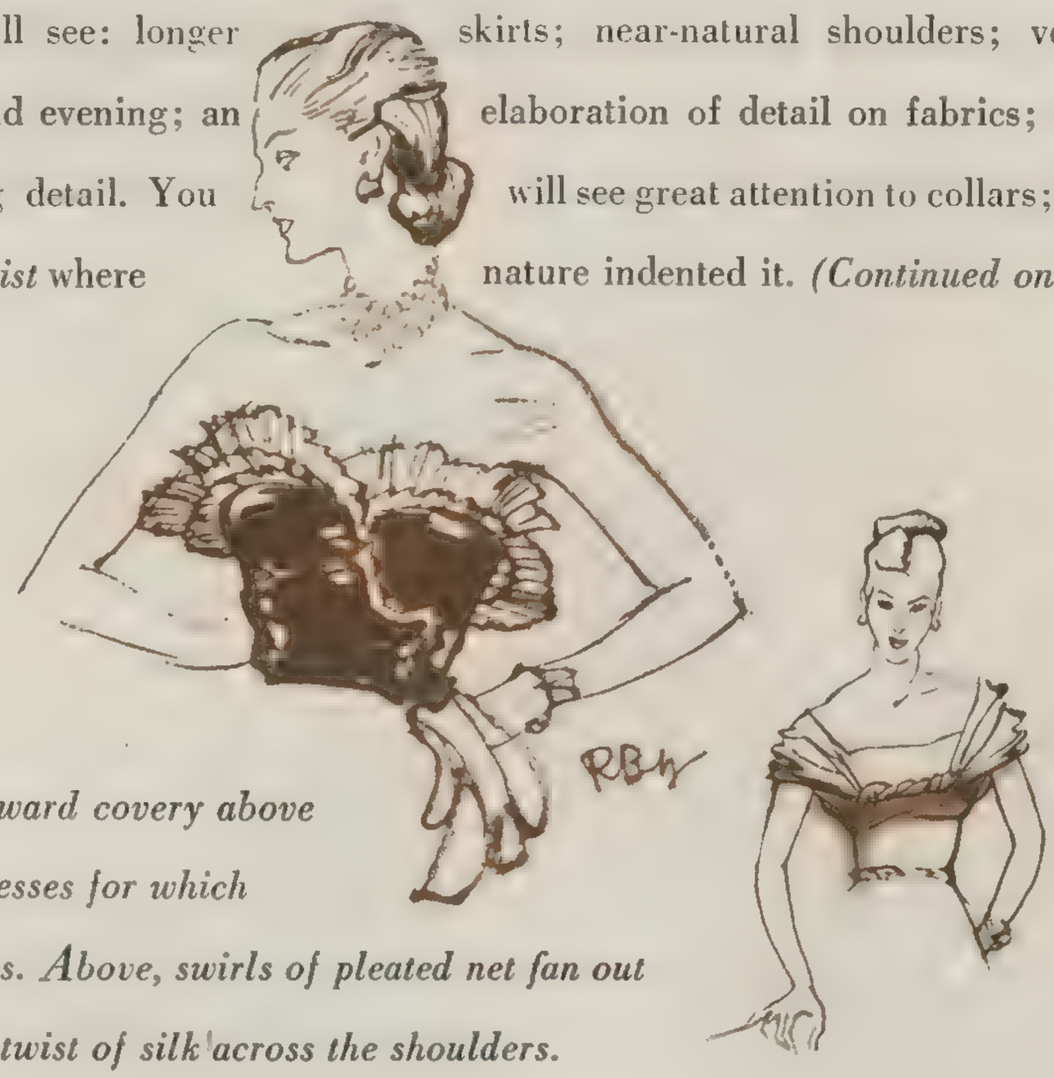
SCHIAPARELLI
Camera-case pockets—
stiffened; hip rounding.
Black and turquoise suit.

PENN

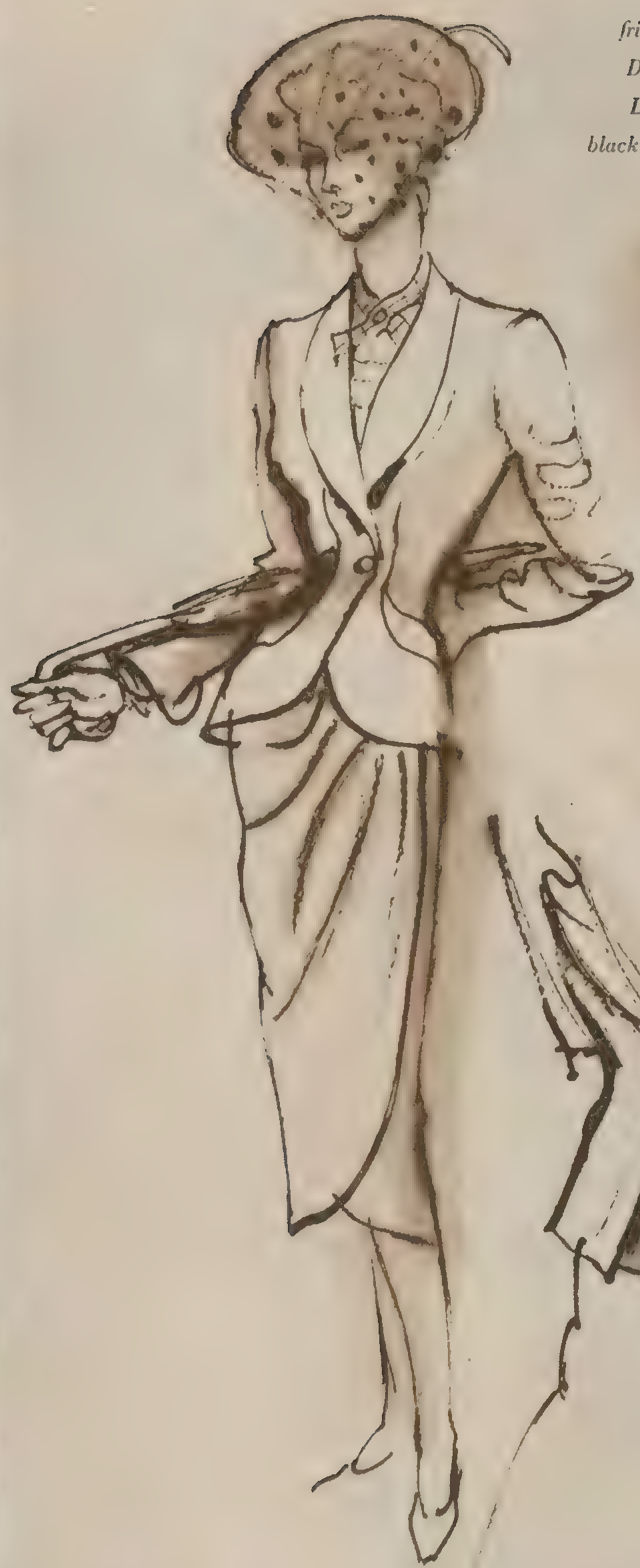
THE ARTIST: Count René Bouët-Willaumez THE MODEL: Henri Bendel's shirred ball dress.

made-to-order: American

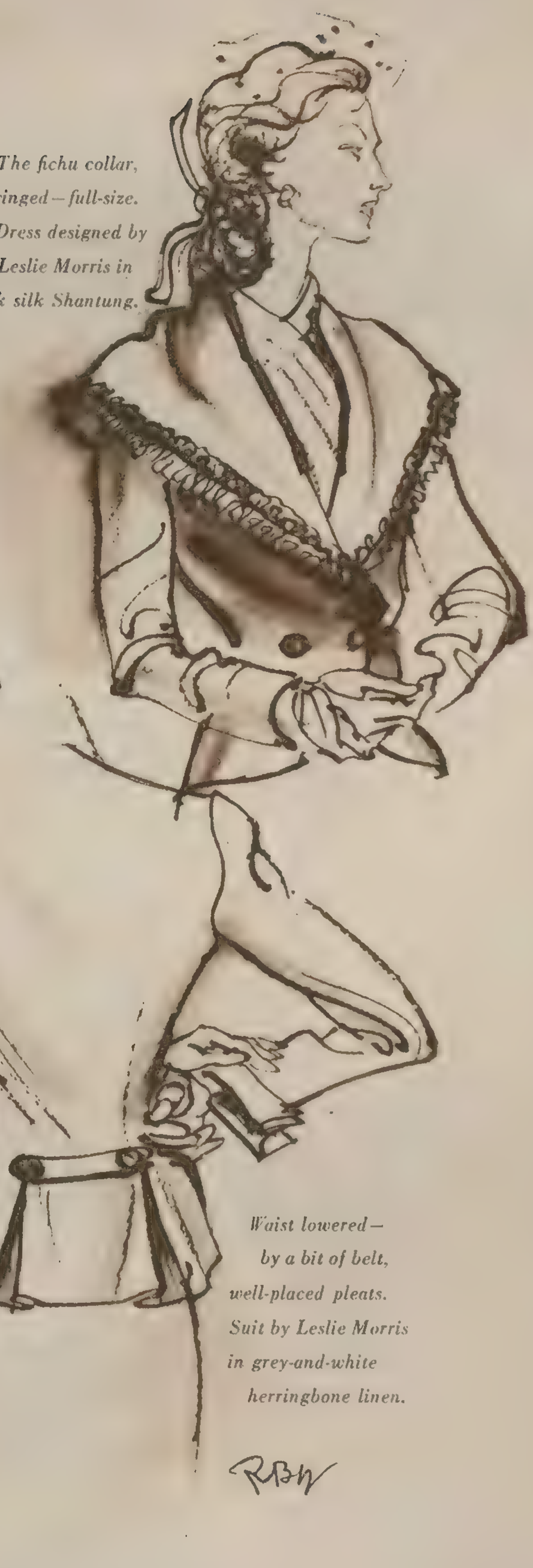
There has been a surprise development in American fashion during the past five years. Our democracy of fashion, which makes pretty, well-fitting ready-to-wear clothes in a scale of prices accommodating to most of our seventy million women, has also, in these past five years developed made-to-order clothes to a high point in fashion. Today, these designers do not need to be compared to anyone but themselves. They are a small band (fewer than twenty houses), who have worked quietly, slowly, individually. And the woman who has the time, the taste, and the money to choose clothes from these houses can wear them in the knowledge that she has chosen from the best there is. In the collections which are shown once in the autumn and once towards spring, there is little nervous competition for "great fashion departures." Most of the designers work toward a known customer; as a result, each house has a very definite personality which characterizes its clothes, and accounts for the women who wear them. Any year, any made-to-order collection will include trends that are in the air—but in no year will it make a fetish of them. Once again, there are skilled hands to make hundreds of half-seen tucks that will stiffen the bodice of a tulle dress; skilled hands to make a dozen rows of stitches that almost starch a silk coat-dress. Once again, there are the long-loved, almost legendary materials that can be shaped into lines for which only really good materials will do. This year, in almost every collection, you will see: longer skirts; near-natural shoulders; veiled bareness at night; draped skirts, day and evening; an elaboration of detail on fabrics; suits made important by little, subtle, cunning detail. You will see great attention to collars; a lowering of the waist*line*, while keeping the *waist* where nature indented it. *(Continued on page 208)*



Henri Bendel makes a gesture toward covery above the décolletage of the ball dresses for which his house is famous. Above, swirls of pleated net fan out to soften the low line. Right, a twist of silk across the shoulders. Opposite, bouffancy, and a film of tulle draped to pass for sleeves.



The fichu collar, fringed—full-size. Dress designed by Leslie Morris in black silk Shantung.



Waist lowered—by a bit of belt, well-placed pleats. Suit by Leslie Morris in grey-and-white herringbone linen.

RBN

Bergdorf Goodman endorses three spring lodestars in their made-to-order collection: skirt-wrapping; the round, slow curve of shoulder; the lowering waistline.

Full figure: Pure wool, pearl grey. Jacket curved; skirt wrapped. Designed by Mark Mooring.

Over-drapery carried ankle-length; sleeves below-elbow. Dinner dress designed by Mark Mooring.

Shoulders rounding—here with a cape over the jacket of a navy suit. Designed by Leslie Morris.

Full figure above: Shoulders sloped with a rounding shawl collar. Deep navy-blue day dress frankly full in the skirt front; pretty props: polka-dot scarf and gloves. Designed by Leslie Morris. All the clothes on these two pages, made-to-order at Bergdorf Goodman.

PENN

THE ARTIST: Carl Erickson THE MODEL: Castillo's equestrienne skirt, long jacket.

Czettel of Jay Thorpe designs a confident dress—
shows his version of the deliberately bare, beautiful top;
the season's longest line
of accordion pleating.
The gold shift
tucks under the yoke
of the grey skirt.

All the clothes
on these two pages
made-to-order.

Milgrim makes a drift of dinner dress;
artfully works black lace over black silk marquisette—
exhibits the best of their workrooms' hand-skills and deft detailing.

Castillo (opposite) of Elizabeth Arden's Fashion Floor makes the equestrienne suit—
black and white flannel in a graph-paper check; the long jacket, black serge—piqué piped;
typical of his elegant Iberian hand with costumes spectacularly understated.

Valentina's day décolletage,
on a navy-blue suit.
The jacket—a doublet,
rolled and padded,
black braid-banded.

Theatre greatcoat—
black, bold-shouldered.
Tightly belted—
with a bib of a scarf.

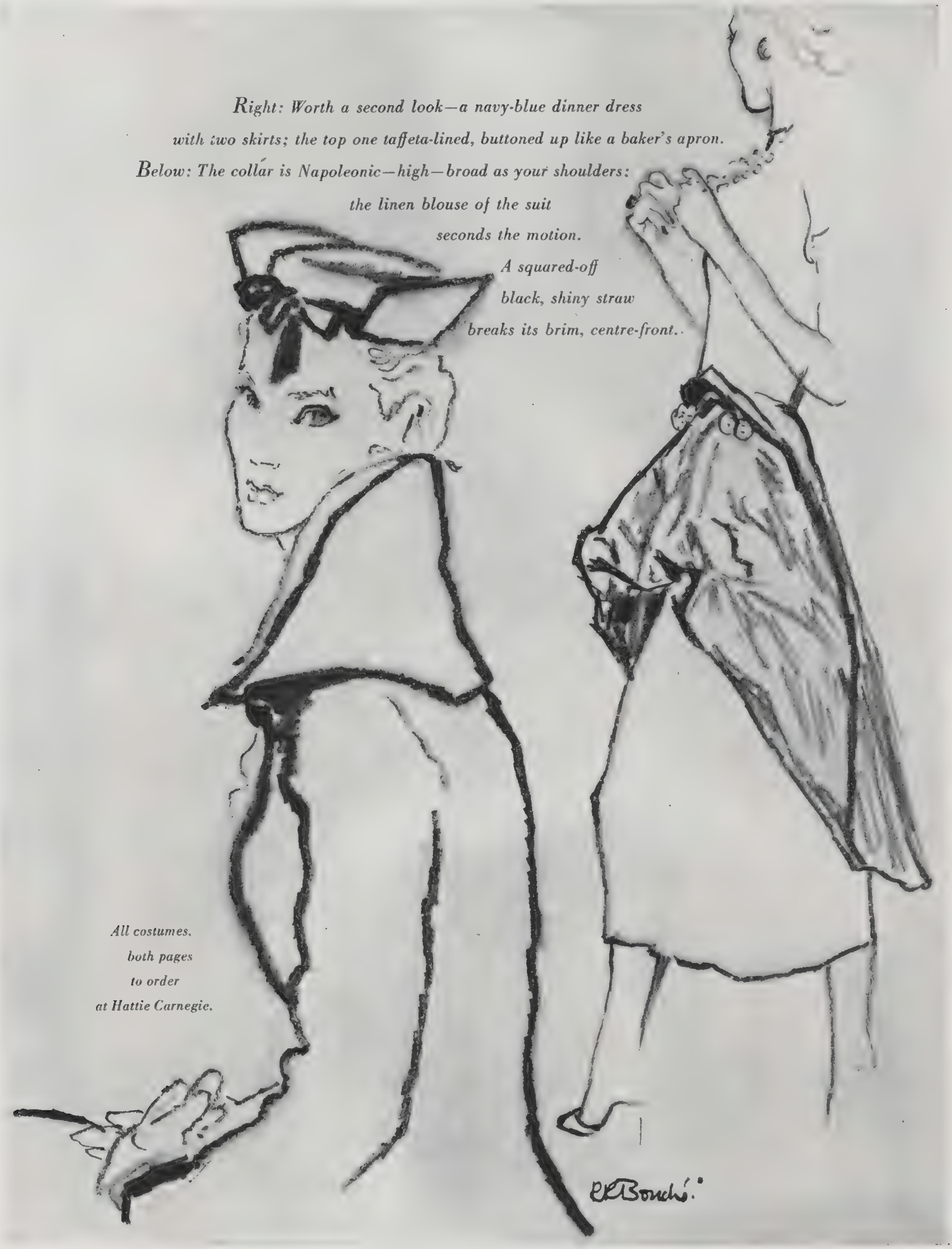
Valentina cites the coat, the suit—easily cut to look like a dress, and feminine;
cites the current interest in hems—lower by day; sometimes up for night;
cites the deep décolletage for day and night, with covering jackets relevant to the line of the dress.

Smallcoat to match
the red ball dress,
to mask the décolletage.

Great dress for occasions—
bare, with a halter band for jewels.
Very important, consciously Moyen âge;
in shining red Chinese satin damask;
with great pleats before and after.

All the costumes on these two pages are made-to-order at Valentina.

THE ARTIST: René Bouché THE MODEL: Hattie Carnegie's diagonal neckline, tulip skirt.



Hattie Carnegie controls line with a wonderful hand; initiates evening skirt shapes; adopts the Bonaparte collar.

Opposite: Peacock blue silk organdie: bare top sloped with a scarf; tulip skirt shirred in clumps at waist and knee.

Pale pink satin gown
with a yards-long stole.
to wind halter into scarf or fichu;
o illustrate Sophie's penchant
for the attachment
to veil bare shoulders.

Taffeta bouffant—
caught up and revealing
a white eyelet petticoat.
to match a midget bolero.

Sophie of Saks Fifth Avenue is faithful
to her absolutes in a new custom collection:
the slim day costume—pared perfection, all expert line;
the beautiful ball dress—with a delicate air.

City summer's day dress—a wand of stem-green Shantung.

Buttoned down like a coat; played up like a Sophie suit.

Delight for the observing eye: revers, pockets, cuffs almost starched with fine stitching.

All costumes, both pages, to order by Sophie of Saks Fifth Avenue's Salon Moderne.

Falkenstein stars suits and evening clothes, works in his own tradition: good American, good French cloths—braided, stitched, embroidered, or appliquéd—to make a fabric a fashion. Opposite: braided cocoa bodice over a strapless black taffeta dress. Clothes on these two pages, to order.

THE PHOTOGRAPHER: Penn. THE MODEL: Falkenstein's Renaissance jacket, ankle-length skirt

Malraux: France's literary strong man

This still faithful de Gaullist and enemy of the Communists has lived action, now is writing his massive Psychology of Art...*an article by the English poet, author of* European Witness

BY STEPHEN SPENDER

I first met André Malraux in the little town of Port Vendres on the Spanish frontier during the Spanish war. He was dressed—or in my memory gave the impression at this distance of time of being dressed—in flannel trousers and a brown flannel jacket. He had pale features, at once fleshy and aquiline. He had brown hair combed to one side in a flat lick awkwardly tidy like the tidiness of a clever undergraduate or even a very precocious schoolboy. His face had the lines of someone who has led an active life in the light. Everything about it suggested active energy and receptivity to experience, not the passage of years. He had a curious lurching way of walking. Then I noticed his nervous tic, which occurred at very irregular intervals, a contraction of the mouth and eyes accompanied by a loud sniffing. The Malraux tic is curiously sympathetic. It is like the mannerism of a dominating schoolboy, slightly absurd, but somehow so virile that all the other boys envy it. When, later, we were in Madrid for the Writers' International Congress, Ernest Hemingway, who was there, said to me: "I wonder where Malraux got that tic of his. I guess he must have done something pretty tough at a pretty high altitude to get that tic." And he tried to produce a tic of his own, but without success. However, later he grew a beard.

I met Malraux under rather exciting circumstances. He had obtained a forged passport for me to get into Republican Spain. This was necessary, as the British Foreign Office at this period was refusing me a visa for Spain. Malraux gave me the passport and apologized, with a characteristic smile, that he could not fly me across the frontier in his airplane. For reasons of health he had been obliged at this time to give up flying as leader of the Malraux Squadron. But he took me in his car. The passport was a plain piece of paper like a *feuilleton*. My name on it was somewhat unimaginatively stated to be Ramon Ramon. When we reached the frontier the Passport Officers remarked genially that I did not have a typically Spanish appearance. Malraux explained that I was a very rare kind of Spaniard from the mountains, over six feet high, with blue eyes, who could not speak Spanish. Of course, all this was nothing to him but he enjoyed it enormously.

During the next days, driving between Barcelona and Valencia, Valencia and Madrid, I was often in the same car with Malraux and Claud Aveline, his most constant companion during the weeks of the Writers' International Congress. Malraux talked a great deal. He had many theories but he did not ever give the impression of empty theorizing. I do not know Malraux well, and I doubt whether it would be possible ever to know him well, because there is something elusive, solitary, withdrawn, and contemplative about him behind his dozen or so veils of violence, oratory, energy, and action. What he is thinking about in his final solitude is something quite simple, which explains, I think, the humanity of his character. He is thinking about the nature of man. He has a conception of man which is almost universal: man naked in body and exposed in mind within the universe, questioning his fate.

Malraux spoke often of the life of action, the necessity of action, by which he was obsessed. What is important to realize, though, is that he did not believe in action as action for the sake of action. For him, rather, action was a way of experiencing his thoughts, his beliefs —giving them as it were, a physical body and environment, and not allowing them to become abstract. As a writer, he has written about China, Spain, the Nazis, and about characters taking part in the historic movements of our time. In order to write about these things —which are so easy to talk and think about in a generalizing, abstract, theoretic way—he has deliberately created for himself an environment. Not an environment like the scenery of Wordsworth's English mountains and lakes, but an unrelenting modern environment which is in fact the terrible environment of our time, of violence and action. But for Malraux, action is environment, just as much as the mountain called Skiddaw is environment for Wordsworth. And in the midst of this environment Malraux is a thinker, a questioner, a searcher, just as much as the Lake poets. It is this which makes him so different from most of his *(Continued on page 220)*

"Femininity, the trap"... a French view

Equal in law, unequal in the minds of both sexes, the status of women in a world that still believes in the fable of the "eternal feminine," examined by a French writer-philosopher

BY SIMONE DE BEAUVOIR

THE French have never been feminists. Of course, they've always loved women, but in the manner of Mediterranean peoples, which is the way ogres love little children —for their personal consumption. In the middle ages, the law denied French women the possession of land and separated them from the political scene. Later, the civil code denied them the same rights as men. It is also known with what stubbornness aging senators have consistently turned a deaf ear when the feminists claimed the vote and full rights of citizenship. Since the war of 1914-1918, the situation has changed somewhat. Lack of manpower brought women into many fields to replace men, and they began to acquire economic independence. This war completed the evolution. In the Resistance, in concentration camps, women proved their right to participate in the reconstruction of their country on an equal basis as men. The civil code was modified in their favor and they were given the right to vote, to be elected; there are few jobs which are today forbidden them. It appears, therefore, that in France the old quarrel between feminists and anti-feminists is settled, and there is no reason to return to it. But I ask myself if on the contrary it is not today that the question rises most acutely. The world of men is open to women; it is now that they must prove themselves. Men have recognized them as equals, but what exactly is going to be woman's place, and will they get the same opportunities as men?

I know that the simple statement of these questions will irritate more than one woman. Men in France, as in America, think that once and for all women are equal to men and that we must talk of something else. But if it is true that all human beings who are conscious and free possess the same value, the same dignity, it is also true that the position and opportunities determine the questions which belong to each.

I myself think that there is no myth more irritating and more false than that of the eternal feminine which was invented, with the help of women, by men, who describe her as intuitive, charming, sensitive. Men have the ability to give these words a flattering resonance, so much so that many women are taken in by the image. They unfold the mysteries of their hearts, the secrets of their intimate flutterings; meekly they offer man the reflection of his own desires and back him up in the sense of his superiority. But what man actually means when he speaks of the sensitivity of woman is lack of intelligence, foolishness when he says charm, treachery when he says caprice. Let us not be dupes. It is evident that it is only on legal papers and in civil registries that the two sexes appear as equal. Even the word Man, in many countries, means at the same time male and the human race.

I have often been annoyed when a man said to me, "You think that because you are a woman." I think that I could only answer: "I think that because it is true." It is taken for granted that he is in his right in being man, and that it is I who must be in the wrong. It is he who represents the ideal human type. And everything that differentiates woman is blamed on her and considered a fault. She is supposed to think with her glands; man superbly forgets that he too has glands and hormones. He thinks of himself as purely mental and objective.

Men try to justify rationally this thought by leaning heavily on observations of what they call "nature." It is true that woman is physically weaker than man. That she is a slave to the hard functions of child-bearing. Women handle themselves with difficulty or clumsiness in a man's world because it is only as guests that they are admitted into this world. They are not as yet at home there, it is a world not created by them, and not as yet conquered by them.

Originally the world was built on physical force. Today it often takes no more than the pressure of a finger to be able with the help of machines to command immense forces; it is by thought and not muscular exercise that the world is now conquered. That is why the physical inequality has almost entirely lost its importance. The thrust of the present toward the future, which in truth defines human- *(Continued on page 232)*

AN AMERICAN SUMMER: PRINT FOLIO

TWO years ago, only the most uninvolved sheath looked really at home with a print. One year ago the revision got under way (Vogue, April 1). This year it has come about: prints, always an American ability, look very strong, very beautiful in silhouettes that are important in themselves; the outstanding fashion in any collection may be a print. This did not happen through fickle change of eye. Reasons for print successes are four. *One,* prints themselves have become things of value...being made both to be art-work by the bolt, and to carry, by the dress, an impression of care in design, lavishness with ideas. The *second* reason; this year's fashion takes a new fulness, a certain amplitude: scarf, veil, length and width of skirt. In this midst, a dress that might have been a solid colour takes on a pertinent elegance when it is an unskimped print. The *third* reason is the extreme simplicities that are appearing in certain designer pieces: the completely elemental halter top, longer circle skirt, skirts that are merely a piece of wrapped cloth take particularly well to great blooming patterns. *Last,* quality of fabric. There have returned to the market fine rich silks, crêpes, satins as of old, and with new variations; a good print is not weakened by a meagre fabric. The basis of wearing a print depends on care for accessories. The hat: a texture, a colour, a shape, and NO more. The shoe, almost surely an opera pump in the city. Jewellery: not in flighty bits and starts, but *en masse* at the throat, or on one wrist. Gloves: important—particularly in the case of no hat.

ON THE NEXT FIVE PAGES, FASHIONS PHOTOGRAPHED AGAINST BACKGROUNDS BY EUGÈNE BERMAN

BERMAN can focus his full talent not only on painting but on creating theatre illusion. In his recent one-man show, The Theatre of Eugène Berman, at the Museum of Modern Art, his stage sets showed the richness of the seventeenth-century translated into a romantic modernism. On these pages, Vogue reproduces eleven Berman settings, small gouaches blown up to giant size, uses them as backgrounds for the photographs. As with all good stage designs, these become really animate when a figure is introduced in their midst.

Summer day/Bias line

Opposite: New; summer; city...a revisal of the unsleeved bias line, an arrival of the murky reptile tones of Cadwallader's silk prints. Both longer dresses are Traina-Norell designs. Bonwit Teller; I. Magnin; Neiman-Marcus.

BALKIN . . . BERMAN SETTING FROM JULIEN LEVY GALLERY

BALKIN

Summer red/Circle skirt

Hot red, hothouse flowerings...bright note on a hot summer night. Cut return: the top, a simple unsleeved bias; the skirt, a full circle over a stiff net petticoat. By Wilson Folmar in Enka rayon crêpe. About $125. Altman; Bonwit Teller, Phila.; Thalhimers. Seaman Schepps jewels. Barbara Gould's "Pageant" make-up.

Monochrome print/Moulded top

City pastel/Long blouse

City abstract/Draped skirt

Evening brown/Strapless top

Monochrome print: The look of one colour—done in long lines in the china-blue birds of Couture's silk. $175. Altman.
City pastel: Dress in two parts; United Service to China figurine print of Cohama silk. $155. Lord & Taylor.
City abstract: Suit of Verney rayon crêpe, skirt pulled to the side. Adele Simpson design. $70; at Bergdorf Goodman.
Evening brown: Darkest burnt ground, fondant figurings; great skirt. By André d'Aulan in Julius Werk silk. $155. Milgrim.

Printed white/Young line

City print/Long jacket

Gingham silk/Overskirt

Brandied white/Wrapped line

Printed white: Light bright print, straight shouldering neckline. By Ben Reig, in Ducharne silk. $165. Lord & Taylor.
City print: City suit: precise in print; long in line. By Rose Barrack. Combier, Chauvin rayon crêpe. $70. Henri Bendel.
Gingham silk: A gently full overskirt on a narrowed dress. Herbert Sondheim design in Cohama silk. $95. Saks Fifth.
Brandied white: Patch print; wrapped over, up on one side. Joseph Halpert design in Bianchini rayon crêpe. $56. De Pinna.

BALKIN

White with bold/Romney line

Whole new look for a print dress: the stripe-and-rose pattern of tradition gone about as fresh and bold as Matisse. The waist at high, the skirt at long. The whole: transposition to tomorrow of one of the most meltingly pretty ways to dress. In satin-belted silk; about $195. Bergdorf Goodman; I. Magnin; Hudson's.

Beauty... continuing

Mrs. Beaton, the mother of talented designer-artist-photographer, Cecil Beaton, is photographed by her son.

Her serene charm and her delicate good taste in dress would make Mrs. Beaton a notable figure even without her good looks—her pink-and-white English colouring, excellent bones, and her slim figure. In her manner of dress she underplays her looks, usually wears a strict suit (example; the black satin tailleur at the right); lights it with pretty pinks and blues; often wears a fresh flower. Mrs. Beaton rarely wears black at night; chooses instead deep wine colour, tones of grey, or dark blue. The pastel ball dress which she wears (above) is an exception. In it—with her white hair coiffed *à la Marquise* and a mauve mist of tulle about her shoulders—she sits for a romantic portrait by her son.

Right: Black satin suit by Charles James. The pink felt and grey veiling mirage by Tatiana du Plessix at Saks Fifth.
Above: Ball dress by Charles James. The bodice, honey satin; the skirt, satin pastels.
Both photographs against
a background from the Wildenstein Galleries.

CECIL BEATON

MRS. ERNEST BEATON, OF LONDON

HORST

Long Island at Sunday lunch, California at the races—strict suède suit—brought to its softest by the accessories it takes. Ex.: a fine jewel, a simple hat.

The fashion for suède

is a regional thing. Suède has its holdings wherever there is importance in out-of-doors living, a season of modified cold. Suède belongs to such places...California, Florida, Aiken, Warrenton, Long Island. The fashion for suède is a matter of texture. At its best it has a surprising thinness and suppleness; it is only a little warmer than wool; its pelted nap gives a full rare warmth of tone to its given colour. The fashion for suède is a matter of accessories. It belongs best in classic untruckled shapes. Example: the shirt and skirt costume opposite. Occasionally can be brought to a gentler point by very special props. Ex.: the suit with the soft bag and scarf, great jewel, big hat. Opposite page: Suède thin as gloves, country skirt with a cummerbund to wind time and again to the tightest possible. Skirt $80. Belt $25. Phelps. Antique gold and bloodstone links, studs. Petit Musée. Above: Beige suit from Bernath. $175. Casual felt hat; to order, John-Frederics. Pin laced in gold, Schlumberger Inc. Jabiru and suède bag from Phelps. Cadwallader's silk scarf. About $19.

Country-limits leather—suède skirt, quite long, quite full, pulled to a waist point by a cummerbund. Here worn by Miss Sandra Payson with a low-open shirt, a magnificence of studs.

RAWLINGS

Vogue's spot-light

Franz Kafka, dead since 1924, is the literary hero of innumerable writers, is an influence on many who get their influences at fourth-hand. Both in Europe and the United States, this extraordinary Czechoslovakian writer is mentioned constantly in book reviews, in literary analyses. Hermann Hesse, who recently received the Nobel Prize in Literature, early called Kafka the "secret king of modern German prose"; Thomas Mann, Aldous Huxley, Albert Camus, and the Existentialist writers in France, all have admired this man who is, to the public, practically unknown. The only biography of Kafka, written by his friend Max Brod, is being published in English for the first time, this month. It is an enormous promontory in the story of this man whose fame has been so slow in spreading. Actually, Kafka slipped in and out of life, little noticed. Born in Prague, in 1883, to a successful small businessman who never understood his child's gentleness, Kafka eventually studied law, which he called "feeding mentally on sawdust," but never practiced. A tall, too-frail young man, with a face as sharp-boned as a fox's mask, Kafka worked during the day, wrote at night. Eventually, sick with tuberculosis, he lived much in sanatoriums, kept on writing, finished many stories (some now published in *The Great Wall of China*) and his three powerful novels, *The Trial, The Castle,* and *Amerika.* During the German inflation of 1923-1924, he quite slowly starved, and died in June, 1924.

Although Kafka had asked Max Brod to burn his writings, for only a little had been published at his death, Brod refused. Article by article, book by book, the works came out slowly in Germany, France, Spain, Italy, England, the United States, Scandinavia, and Latin America. Curiously enough, World War II finally brought Kafka into his own, for he then ceased to be a special writer who saw too much absurdity and horror in life, but became for many the writer who had come nearest to seeing how much of those qualities life can hold. To many, his novels are both disturbing and perplexing, for they read like simple medieval stories, straightforwardly told. But the stories collect details that are unreasonable in life, too child-like, too dream-like. In the end the effect is that of the reality of the nightmare. Kafka's words are simple; his style, straightforward. Yet, in *The Kafka Problem,* Angel Flores, the editor, reported that Einstein once said about a Kafka novel, "I couldn't read it; the human mind isn't complicated enough."

Recently, *Metamorphosis,* a short story, and *A Franz Kafka Miscellany* have been published, as well as his biography and *The Great Wall of China.* This is the biggest publishing season for Franz Kafka, an international literary influence. (Impressions of Franz Kafka are on page 247.)

Franz Kafka.... international literary influence

John Gielgud in "The Importance of Being Earnest" plays with a gentle acceptance of Oscar Wilde's wit, abstaining with extraordinary continence from underlining that wit, from showing that he, too, knows that there is a certain period quality to it. It is very refreshing. For the first time in ten years, and for the first time playing comedy, Gielgud is back in this country with his company, which includes that superb, jug-jawed comedienne, Margaret Rutherford. (While he is here he will also do "Love for Love," Congreve's stylish ribbing of manners.) During his twenty-five acting years, the wavy richness of his voice, called the "Terry voice" after his great aunt, Ellen Terry, has been heard in Shakespeare, Maugham, Chekhov, and Coward, all tending to make him one of the group of four or five fine actors now of London. Famous for the bony elegance of his earlier "Hamlet," for the more recent dissolution of his Raskolnikov in "Crime and Punishment," Gielgud has a hollow, haughty face, a soar of a nose, a thrust of shoulder. On stage he is always in portrait; no other actor can carry a top hat to equal him.

Donald Wolfit, here in "Volpone." In "King Lear," he has been giving New York an example of a kind of English acting; he and his company bellow Shakespeare, losing the music of phrasing, while their bodies remain as inactive as so many cushions lumped on the stage. It is unlike Olivier's *Lear,* which is a masterpiece of vocal music, with a company plastically alive. Probably the most restrained criticism of the Wolfit company is in this couplet from the London revue, "Sweetest and Lowest," which goes: "Olivier's *Lear* is a *tour de force*; Donald Wolfit's is forced to tour."

Joan Miró, the Spanish painter whose new exhibition is at the Pierre Matisse Gallery, is in the United States for the first time. Small, dignified, fifty-four years old, Miró talks with charming candour, with the same delicate blend of fantasy and humour that lies in his work. Unlike the great, grave Spanish paintings, his paintings are close to comedy. They shine with his own pure pleasure in colour, in line, in the earthy symbols of his painting shorthand. In 1925, Miró had one of those banging Paris successes; ever since, his work has filtered into museums, into great private collections. Five years ago the Museum of Modern Art gave him a big show, marking witty Miró as that solemn thing, a very important painter.

All visiting in the U. S. A.

Vogue's spot-light

Ballet Society (*opposite*). These nine men are important colleagues in another ambitious design for drawing together dance, music, and the visual arts. Although the public knew nothing of the Society when it had its first performance last November, now the Society has had a remarkably quick but quiet success. Its object is to present new ballets, chamber opera, to publish its own magazine, new books, to make and collect dance films, to commission composers and painters. It promises to make no efforts in publicity, to make no profits. George Balanchine, undoubtedly the most influential living choreographer, is its artistic director. In the photograph on the opposite page are three Balanchine pupils, John Taras, William Dollar, and Todd Bolender, all fine dancers, all working with fresh forms in choreography. The Society's musical director is Leon Barzin, one of the best of the younger conductors, chief of orchestral works at WQXR. Rudi Revil, composer of some of the most jingling of the good French popular songs, has written the score for the new ballet, "Zodiac," for which Bolender has done the choreography, and Esteban Francés the costumes and scenery. Among the other painters who have contributed to the Society's ballets are Kurt Seligmann, who did the costumes and settings of "Four Temperaments," and Joan Junyer of "Minotaur." Not visible in, but all-present is Lincoln Kirstein, who really designed the Society, with its aim to move away from the already-set patterns of the modern ballet, of modern art; to develop new forms in which taste will not simply decorate, but will be means of informing. (On page 244, more about Ballet Society.)

PENN

John Cage, a highly controversial young composer, has been recognized as a thoroughly talented experimentalist in percussion —his concerts, small and *avant-garde*, are always sold out. In May, Ballet Society will do his music for "Northwestern Rite," with choreography by Merce Cunningham and setting and costumes by Noguchi. Now Cage writes only for his prepared piano. This instrument needs some four or six hours preparation in which to convert it into a miniature percussion orchestra, by the insertion of screws, erasers, and bits of plastic, placed across the strings according to his intricate chartings. On this piano Cage's music has tiny, subtle sonorities, a far-off vibrancy. Four years ago a soprano sang Cage's song, "The Wonderful Widow of Eighteen Springs." The accompanist only rapped on a closed piano.

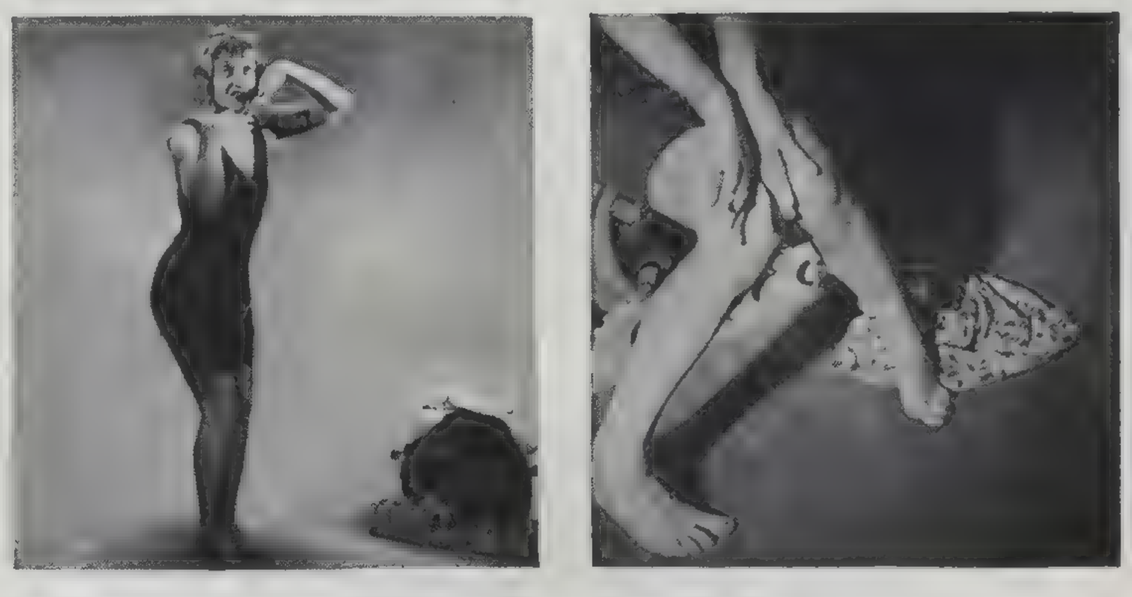
John Cage.... experimentalist in music

FENN

Ballet Society.... experimental group

NINE OF THE COLLABORATORS: Seated, GEORGE BALANCHINE, JOHN TARAS (left), and WILLIAM DOLLAR (right). Standing (left to right), RUDI REVIL, KURT SELIGMANN, JOAN JUNYER, LEON BARZIN, ESTEBAN FRANCÉS, and TODD BOLENDER.

As a British Wren



As a Bathing Girl

Funniest woman in England

Hermione Gingold, revue star of "Sweetest and Lowest."

Her feet, her figure, her eyes, change in character.

Hermione Gingold, a big wonderful lusty woman of fifty, witty on an enormous scale, rarely bothers with the pinpricks of humour. For the last four years she has been bringing her kind of burlesque to British audiences in "Sweetest and Lowest" and its predecessors, "Sweeter and Lower" and "Sweet and Low." (Next season the Theatre Guild will bring her here.) Her burlesque, however, does not flow from the music halls, for she had her training in Shakespeare, in the legitimate theatre. With a voice that is basso-profundo at will, a face that is completely forgettable except when in character, Miss Gingold does miraculous things on the stage. Her method seems to be more muscular than mental for her lines are never as funny as the gestures.

COFFIN

As a Duchess

As Mlle. Fifi

She sticks out her stomach, arches her back with elegance, attains a ducal dignity. At moments her feet are coquettishly small, her legs curve seductively—they change to a dry gentility, long, aristocratically narrow. Unlike Beatrice Lillie, who is always the lady caught in the unfortunate mechanics of life, unlike Gracie Fields with her raucously funny provincial protest at life, Miss Gingold shows up life. Perhaps the four most persuasive of the current batch of sketches are those represented on these pages. As the bemedalled Wren officer, backstage at the ballet, she strikes poop-deck stances, tells a male ballet dancer whom she is trying to persuade to come out for a drink, "I tell you, Alexis, when I saw you leap over the Corps de Ballet, I damn near scuttled myself." She sings in an archaic 1910 bathing-suit. But it is in "Mother India," a sketch she wrote herself, that she is beyond compare. As a Bloomsbury duchess, bony-fingered, reticuled, she mouths incomparable platitudes: "Mother India is really nobody's mother at all, and we shall not get half-way towards solving her problems if some people in the audience don't stop looking at their programs to see what the next item is." Although her Mlle. Fifi is not the best Gingold, it is a *tour de force* to make her face project the flirty come-on of a *can-can* dancer. So bold is her deep voice that a fan once wrote her: "Dear Sir or Madame."

What looks new

The almost phantom veiling of shoulders at night; a thin layer of scarf or twist of material on a technically still-bare dress. The Gibson Girl look—a sort of "dashing young lady with crisp silk shirts" look, which divides into two strong halves an important costume, neither part of which is, for a minute, a spare part. You'll see it in Vogue, April 1, shown with a smooth-straw off-the-brow hat. You'll see more of it in linen and silk in town when the weather has turned. And then: the surprise fashion of the season—the duster again—in pale, pale tones of linen.

The look of collars now endlessly inventive, now calling up half the collars in history. The lace bertha for evening. The fan collar of a bleached beige, hard-tailored linen suit. The 17th-century *gallila*, the *rabatine*, the high, deep, dimensional collar. And best of all, the huge collar of a white handkerchief linen blouse drawn out, like a single, bent-back petal over the big collar of a suit. Or hemstitched bands of white linen or lawn at throat and wrist of a dark suit. Or a starched Peter Pan collar worn, not above, but between two layers of a round suit-collar.

The look of a bib of jewels—you see it in pearls, on page 193; in diminishing arcs of baroque stones you might assemble yourself. The look of eyeglasses being better to see you with when, if they're summer-sun nosewear, the lenses and frames are of a lucid, underwater green. The new look of nightdresses: each little nightgown has a coat of its own. New: stocking-sheer nylon lingerie.

The look of camel's hair coats shaped now for town. Of orange: touches of thumping orange; whole costumes of it: lipstick veering toward it. The idea of making a false chignon not just an addition to the silhouette of your coiffure—but an actually strong accent. How it's done: you order the switch in a shade which is a tone darker than your own hair; mass it in a knot low at the back of your head. The idea of a glistening for-country-only make-up, a California thing at the moment. How it's done: with a make-up foundation which stops there—not dusted over with powder. In its formula there should be powder for colour and cover, oil to make you gleam.

A milliner experiments with halftones in lipsticks and powders

When the chips are hats, most women like to gamble. John-Frederics, as milliners, are used to that—so they refuse to believe that lipstick colours must always safely play red. Their new Golden Arrow lip colours are, therefore, Halftones: a brown, a russet, a kumquat, designed for a woman who likes change. (The colours are, actually, no more false to the lips than the exaggerated red we have come to think as normal.) John-Frederics' other make-up idea is also not in the vernacular: face powders of pure brown, pink, or blue—to be cast lightly over your usual powder as a halftone, and to move your complexion a notch nearer sun-tan, glow, or translucence....With chiffon-veiled felt hat (also John-Frederics): Lord & Taylor.

BLUMENFELD

The length is specific—eight inches from the floor. Not a long *short* dress

New length... new pink but a short *long* one. The pink is deliberate, a shocker in a sweet way—

in another year, it would probably have been black. The pink is a jewel, two jewels in fact.

Pink topaz pin: John Rubel. "Rose Topaz": one of Gourielli's jewel make-ups. Dress: Adele Simpson

design, of Duplex rayon crêpe. $90. Saks Fifth Avenue; Garfinckel's; Rich's.

The length is calculated. A hem that just clears the ankle, making the ankle bone, like the wrist, a point of delicacy, and making a new, slightly less than ball dress degree of formality. The blue is close to black, as useful as black and far-and-away more flattering. Of rayon taffeta, stiffened by shirring; Ceil Chapman design, $90. Lord & Taylor; Jays; Harzfeld's.

New length... new blue

Ferragamo shoe return

Almost no welcome-back fashion is more welcome than shoes by Italy's celebrated leathermaster, Ferragamo. Now here is the news: the ones you see above and on page 239 are *from* Ferragamo *to* America...the first to be exported since 1940. Part of their pedigree is of course their precious hand work; part of their news, even greater lightness now—when delicate shoes belong to longer skirts. *Left:* A thought of a shoe, engineered to fit by one strap hinged at the inside. For afternoon, after dark. *Right:* Strapped below the ankle, strapped to clear the heel; beautifully exact finish for a soft day suit. All Ferragamo shoes (ready in April), and Tabarin's bare shading of black stockings, at Saks Fifth.

BLUMENFELD

Pearl bib revival

It began in 1937 with an idea of Chanel's. It comes in again evolved to a full-grown bibful of pearl beads stopped off with chokers of more. The shape, the width of it put a good fresh look to a sweater, a tailored white shirt. The deep curve of it is a line that might fill a décolletage. And to note well: pearls worn with a good shaking of coloured beads are an importance to the spring's prints, the spring's colours. The bib, double, and single chokers of pearl beads are by La Tausca. Worn on a rosy cashmere sweater. All from Saks Fifth Ave.

FRANCES MCLAUGHLIN

Print suit after tweed *A reprint of tweed in navy-blue and white rayon crêpe; lines that follow suit lines—softly. By Capri, $70. Jay Thorpe; Joseph Horne; L. S. Ayres. Koret bag, Altman.*

Spring around town

Spring into summer suits and dresses, with one denominator-in-common—an effortless ease that marks them "American-ready-to-wear." The suits, the dresses, the go-betweens assembled on these four pages have the timelessness of classics, the stamp of 1947, the out-and-out distinction of being dateless clothes to be worn beyond this spring, beyond this summer. Some go from city—with casual accessories—into country-village life.

The back flip *The flip sort of back interest that you see on a suit, in a dress of Hafner's black rayon faille. By Herbert Sondheim, $80. Bergdorf Goodman.*

Elongated peplum *For a longer jacket, a longer peplum, and more flare in back. Of beige wool with gilt buttons, to wear with a fedora and shoestring tie. By William Bass, $80. Altman.*

Special checking *In good spring checks, a short, boxy jacket of men's-wear wool. Below it, a perfectly straight black wool skirt. By Foxbrownie. $175. Lord and Taylor.*

Clipped jacket, soft skirt
Close jacket, closest at waist, to accent the skirt's quick flare. Of Milliken's beige wool with starched collars and cuffs. By Adele Simpson; $95. Lord & Taylor.

Hip-flounce *Thin, navy-blue wool inlaid with a band of taffeta; a flouncy bow low at the hip. By Mollie Parnis; $60. Saks Fifth.*

Accordion pleats *In celebration of pleats a dress that's nothing but. Black Onondaga rayon crêpe. By Herbert Sondheim; $70. Bloomingdale's.*

Men's-wear air-weight *Long cardigan jacket, straight skirt. Miron's green, black, and white checked worsted. By Brigance; $85. Lord & Taylor.*

Checked shirtwaist
Hard, clear checks on softness; Foreman's brown and white 1-denier rayon, ruffled at the cuffs. $45. Best's.

Dark suit all summer
The perfect little suit, the suit from now on. By Capri, of navy-blue silk and rayon Shantung. $75. Altman.

Pinpoint checks *Two-piece dress on 1947 suit lines. Black and white. Miron worsted. By Larry Aldrich, $55. Bendel's Young-Timers.*

FRANCES MCLAUGHLIN

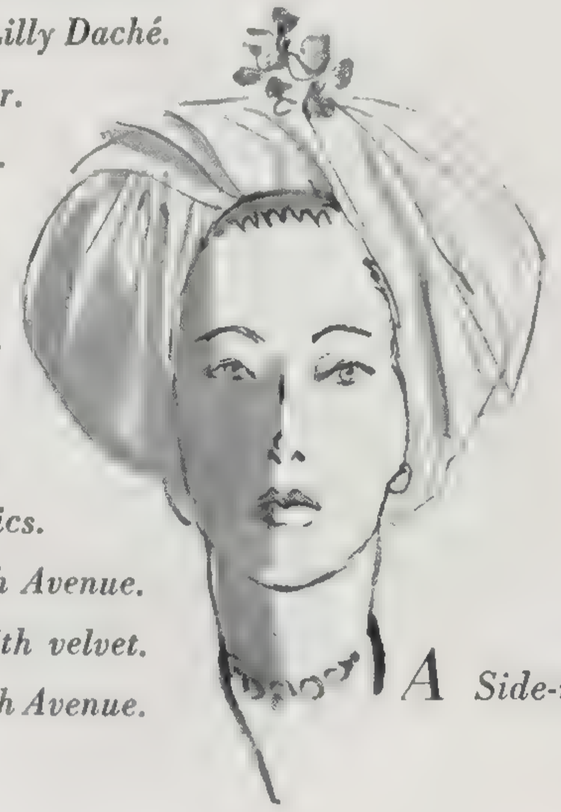
Silk-print shirtwaist *Bold colours brushed on white silk. A width of grosgrain at the waist. By Izod of London; $70. Jay Thorpe.*

Print suit, long blouse *Grey and white on black rayon crêpe. By Paul Parnes; $90. Milgrim. Cotton gloves by Dawnelle, at Altman.*

Spring... around your face

A gallery of hats to show a face—and prettily. You wear them like early violets with your furs; wear almost any of them with almost any spring suit. They are face-frames, light clear topping for your slim black coat, a new sharpened grey. Their direction: often backwards, with a flower chignon; up, peaked by veiling; sideways, drawn by bustles of ribbon, by a puff of feathers. Their emphasis: to mould, to follow a head-line; to be definitely on head.

A. *Turban, very wide, very light; very pale in blue net, peaked with a tiny nosegay. $55. At Mme. Pauline.*
B. *Champagne felt, the sides eared; the veiling black. To order. By Tatiana du Plessix of Saks Fifth Avenue.*
C. *Coarse white straw pillbox, side-gathered. Brown veiling, feather-brush. To order at Florence Reichman.*
D. *Side-tilt bonnet of natural balibuntl. The chou: red and yellow taffeta. To order at Florence Reichman.*
E. *White felt, side-long, wide-brimmed. An aside of coarse black veiling. By Kenneth Hopkins. $43. Altman.*
F. *The chignon bow, gold, black, and white ribbon; smooth counterpoint of rough straw. $65. At Sally Victor.*
G. *Satin mound for a bare brow. To order at Henri Bendel.*
H. *Bustling mousseline de soie pillbox. $80. Lilly Daché.*
I. *Cloche of bluets, roses. $75. Sally Victor.*
J. *Braided straw, poppies. $60. Mme. Pauline.*
K. *Rough straw bonnet. $40. Lord & Taylor.*
L. *Cloche with velvet streamers; floppy brim. Made to order at Bergdorf Goodman.*
M. *Panama brim, back mesh of violets. $60.*
N. *Felt helmet. $35. Both; Hattie Carnegie.*
O. *Cascade: for cocktails. $70. John-Frederics.*
P. *Chiffon turban. $48. By Sophie. Saks Fifth Avenue.*
Q. *Striped taffeta pillbox; brim banded with velvet. To order. By Tatiana du Plessix of Saks Fifth Avenue.*



A Side-wide turban

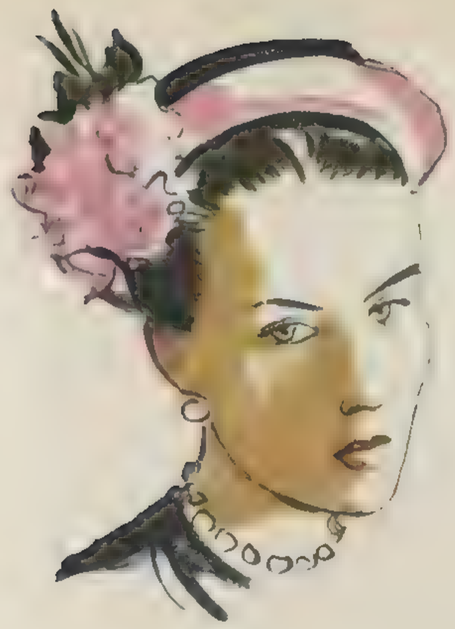
B Roller with ears

C Side-gathered pillbox

D Tilt-bonnet with chou

E Side-swept bicorne

F Cloche with ribbon chignon



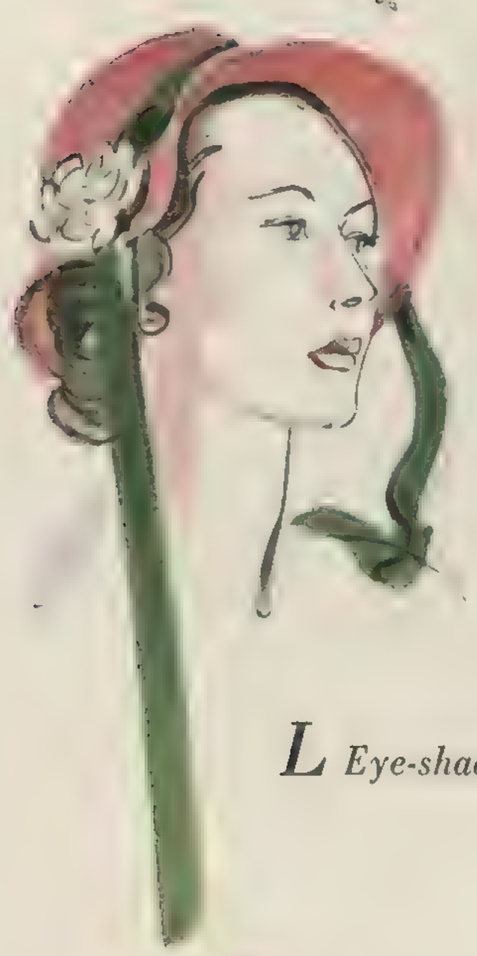
G Satin roller

H Bustled pillbox

I Ophelia cloche

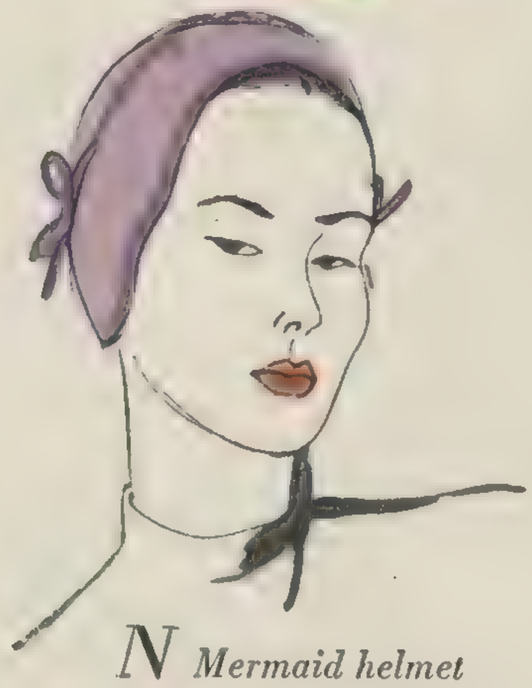
J Breton with back cluster

K Ribbon-tailed bonnet



L Eye-shadow cloche

M Bonnet with flowered back



N Mermaid helmet

O Turban with ostrich

P Sahara turban

Q Side-wide pillbox

DELFAU

Fullest young skirt

Print folio, skirt fulness

Could be that young prints never *were* prettier. But we know a few reasons why they *seem* prettier now. First, for their skirts: they've acquired the swirliest, most becoming ones. Second, for their sleeves —drawn back, in some cases, almost to the collarbone, to show the best sun-tan of the season, the golden one you get first. Third, for the prints themselves—bold or aquatint. And this year, for the slender pumps, mid-heeled, you'll wear with them.

Full young skirt (opposite): *Pure silk dress, by Henry Rosenfeld. With it, his "Pink Mist" lipstick. Dress, $30. Peck & Peck; Frederick & Nelson. (For other shops, see page 246.) Jewellery by Richelieu; Stern's.* **FULLEST YOUNG SKIRT** (above): *Black on pink, black-sashed. Paula Brooks design in rayon crêpe. $25 at Abraham & Straus; J. W. Robinson; Filene's*

FRANCES MCLAUGHLIN

Accordion pleats

Pleats folded in

Pleats gathered low

FRANCES MCLAUGHLIN

Full skirt, gathered

FULL SKIRT, GATHERED: Dress of squares edged off in black, washed with aqua, palest grey, rust. Hi-Dee design in one-denier rayon. $18. Altman. (For shops in other cities, see page 246.) Straw bag; $11, plus tax. Bergdorf Goodman.
ACCORDION PLEATS (opposite) : *Black flowers on pink. Nantucket Naturals design in rayon crêpe. $23. Lord & Taylor.*
PLEATS FOLDED IN: White dress, black starred. J. L. F. Original, Everfast one-denier rayon. $25. Jane Engel.
PLEATS GATHERED LOW: Black drops on aqua. Mallinson rayon Shantung. Not shown, its black bolero. $14. Macy's.

HAANEL CASSIDY

Black and white

One of the nicest ways with a dinner table: the beauty of three patterns in old china, in the piano-key colours; a brilliance of cut crystal. Here, elements for a three-course, one-in-staff dinner. (Menu, p. 230) Top: Lowestoft plate, for fish. Centre: Davenport, for the main course. The dessert plate: Salopian. Goblets and wine glasses: Waterford reproductions. The finger bowl is old English "cane pattern." Below: Liverpool and Worcester coffee service. China and glass: Plummer. Gorham "Old French" sterling silver coffee tray: Black, Starr and Gorham.

Entertaining elements

A DINNER for six, Lowestoft on the table, and just the maid-of-all-work behind the kitchen door...this can be a perfectly pleasant combination of events. The principal ingredient required to carry it all off is planning. In any small household, planning is guaranteed to eliminate the word "emergency." When people drop in for cocktails there's no hurly-burly of concocting make-shift canapés if the ice box contains basic ingredients. Big black olives, soaking in garlic and olive oil—they last indefinitely—a couple of crocks of paté, a bottle of sour cream; these, together with English water crackers, black bread, and Camembert cheese ripening on the window sill. *(Continued on page 230)*

Mrs. Ellen Tuck Astor attends the Musicians' Fund Opera-benefit

"Before I go out— always a 1-Minute Mask!"

Smooth on a cool, lavish Mask of Pond's Vanishing Cream. Leave one minute.

"Keratolytic" action dissolves off stubborn dirt and dead skin particles! Tissue off.

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Lovely against her rich auburn hair is Mrs. Ellen Tuck Astor's exquisite skin, smooth and cream-white as a gardenia petal. "Always before I go out, I refresh my complexion with a 1-Minute Mask of Pond's Vanishing Cream," Mrs. Astor says. "No beauty treatment I've tried gives my skin a so much brighter, softer look—so *quickly!*" You'll find, too, that the 1-Minute Mask makes a wonderful difference in the smoothness of your make-up!

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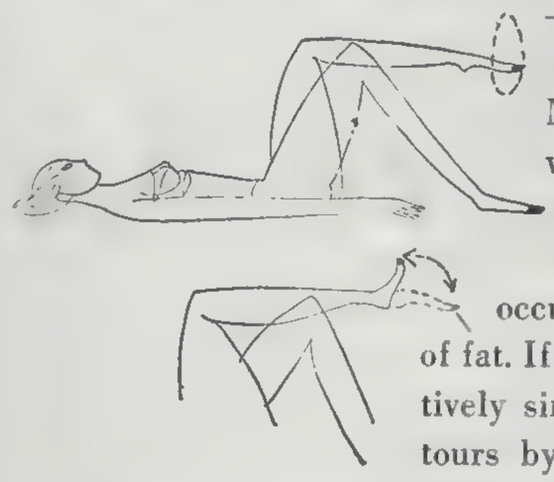
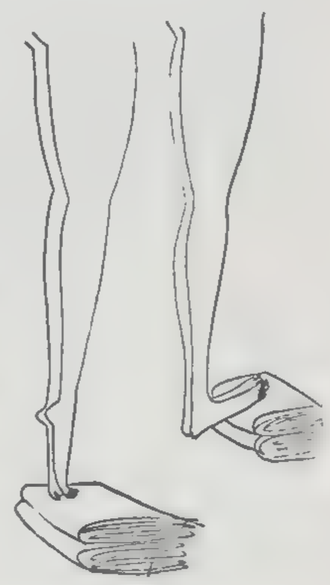
BEAUTY CLASSICS

XV. LEGS AND FEET

Though general loss in body weight is seldom reflected in measurements of oversize legs, serious effort —and exercise—can bring leg measurements into line. Nature supplied each of us with basically similar sets of leg muscles—the deviations from ideal proportions occur in the amount and location of fat. If legs are too thin, it is a relatively simple matter to fill out contours by building up muscles with exercise. It is more difficult to reduce legs because the fat is so interlarded with muscle that it is less accessible.



Start with the exercise (above) for feet, ankles, and calves of the legs. Lying down, bend left leg, keeping foot on the floor. Swing right leg over bent knee and twist right foot in wide circles, using ankle as an axis. After fifteen circles reverse the direction. Repeat with left foot. Still in the same position, point toes down, hard. Stretch toes back and point heel twenty times with each foot.



For muscles from toes to hips: standing with your heels on the floor, place the balls of your feet on a two-inch-high pile of heavy books or magazines. Rise to your toes, stretch, sink to your heels. (Do ten times; later, twenty.) Strangely enough, exercises that will increase leg dimensions will also reduce them. In both cases the muscles are built up, but, in the case of overweight legs, they are built up at the expense of the fat. After exercising, massage the feet (as in sketch at left) with firm, cupped fingers, moving hand under hand up the bottom of the foot from toe to heel.

It has been estimated that the pressure of an ordinary, walking footfall against concrete, wood floor, or similar hard surface is about forty pounds plus the weight of the entire body. To continue bearing this load step after step, year after year, most feet need extracurricular exercises. Walking, standing, running are not enough, and in fact may further weaken feet already weak. Besides doing exercises above, think of your toes as fingers and learn to pick up small objects with them. Keep toenails clipped straight across. Post-bath: soften cuticle, rough spots, with cream.

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Fill your future with moments of sheer delight in shadow-sheer Prim Hosiery. Model Molded to hug your lovelier legs smooth as skin.

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AMERICAN: TO ORDER

This spring, there are certain characteristics which mark all of the collections. But beyond generalities, each designer has his own special directions and excellences which are reported here.... At the time we go to press, reports from Valentina, and Fira Benenson of Bonwit Teller are not complete—you will see them, however, in later issues of Vogue.

• CASTILLO of ELIZABETH ARDEN'S FASHION FLOOR accents, more than ever, the hips of his suit jackets; for them, cuts a concise waistline. The equestrienne drapery on the skirt photographed on page 160 is a theme which recurs throughout his distinguished collection. It appears several times on day suits and once on a dinner suit of wheat-coloured linen. Back interest continues—the best example is a black faille day coat with an exciting pull towards the back. Skirts are longer, often slightly longer in back than in front, on both suits and dresses.

Short dinner dresses—mid-calf in length—are apt to have wide straps over the shoulders and short boleros. One bolero has unpressed pleats which fling out in back. Another, very Spanish (very Castillo), is inlaid with braid and jet, and dangles ball fringe.

Castillo is in a "Blue Period." He is working now with blues of all shades, from pale, pale blue—like a shadow on snow—and through to deep royal blue. He shows, too, a touch of red in his collection. One costume, a complete sweep of red, involves a red chiffon dress with a floor-length, caped red taffeta coat. Castillo uses chiffon interestingly. A short dinner dress of grey chiffon; long, chiffon evening dresses shaped by geometrical crinoline petticoats.

In each collection, Castillo makes use of a device which "cuts the width of the figure in half." For instance, a white crêpe, slender evening dress with black inserts five inches wide at the side of the dress, pointed in at the waist, both back and front.

Hats, always notable at this house, are not limited to a single theme. Each new hat silhouette is inspired by the costume for which it is made—a point of strength at Castillo. The designer makes one consistent point about the head, however; he feels that hair in every case should be extremely simply coiffed and worn close to the head.

• HATTIE CARNEGIE designs the Napoleonic collar (you see it on page 165). This, one of her most important contributions to suit-life is high, rolled, and shoulder-width (and shoulders here continue to be shaped after-nature, a point which Miss Carnegie was among the first to champion). Another suit collar is wide, flat, and double, extending beyond, and dropping over, sloping shoulders. On this, and the Napoleonic collar, the handkerchief-linen blouse worn underneath is drawn out over the suit collar. These handkerchief-linen blouses are in themselves so important that Hattie Carnegie shows them as part of costumes for warm weather, in what promises to be a Gibson Girl revival of important skirt, important shirtwaist designed to be together—not assembled casually as spare parts. One drop-shouldered shirtwaist of sheer white handkerchief linen looks crisp and fresh with a slim, long, high-at-the-waist skirt of navy-blue alpaca and a hat of navy-blue smooth straw with its wide brim pleated over a chignon. (More about this look, two weeks from now, in the next issue of Vogue.)

Linen elaborated upon is beginning to be a Carnegie tradition. One group of handkerchief-linen evening dresses is in eye-shadow colours—pale grey to lavender. Their full skirts clear the ankles; the tops are strapless with narrow layered berthas; each is embroidered, one with silver sequins and rhinestones. Among her linens for day, Carnegie shows sky-blue handkerchief linen with long sleeves and white embroidery. A third group is the grouping of linens with taffetas. One, a black taffeta mid-calf-length sheath very narrow all the way down, has a white linen, rhinestoned jacket. *Embroiderie diamonté*—meaning exactly rhinestones worked into the material—is important throughout the collection. A full-length white lace evening dress which makes use of it has one other wonderful point: it has an upturned, open-face band around the décolletage, which make a seductive cuff sloping up at centre, front, and back, and down at the sides over the arm—like a reverse treatment of the down-turned, layered berthas on the strapless evening dresses.

For evening, Hattie Carnegie uses silk organza in strange, wonderful colours—elephant grey, peacock blue, hydrangea; one, strapless with a pouff of material rolled across the top, diagonally. With these are shown bibs of coloured beads: rose quartz, tourmalines....

And one more thought about evening as seen at Hattie Carnegie: there are attachments of embroidered scarves to wear over the head, pure Entrance—to be draped across the shoulders, indoors.

• SOPHIE of SAKS FIFTH AVENUE continues her way with full-length evening dresses. While almost all of these actually leave shoulders bare, there is in every case a passing suggestion of coverage...an attachment that is part gesture, part veiling. She uses a little jacket, a boa, or involved scarfs; one boa, very Toulouse-Lautrec, is of ruffly black net with multicoloured sequins—the boa is in itself almost a jewel which needs almost no supplementary jewel. Her full-skirted, pretty pastels (pale blue crêpe, iced pink satin) have long chiffon scarfs attached to the centre-front of the dress, to be tied halter-fashion, worn over the head, or arranged to just cover the shoulders. She continues to make wonderful picture dresses. One, a navy-blue taffeta, has a skirt drawn up to reveal a dust-ruffle of white lace (actually a petticoat which matches the white lace bolero). She makes more of her enchanting débutante

(Continued on page 215)

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Now Elizabeth Arden blends blossom colors into
one shade . . . to let Spring linger on your lips and on your fingers. In superb lip pencil, 1.25, 1.75, 2.50.
In luminous, long-lasting nail lacquer, 1.00
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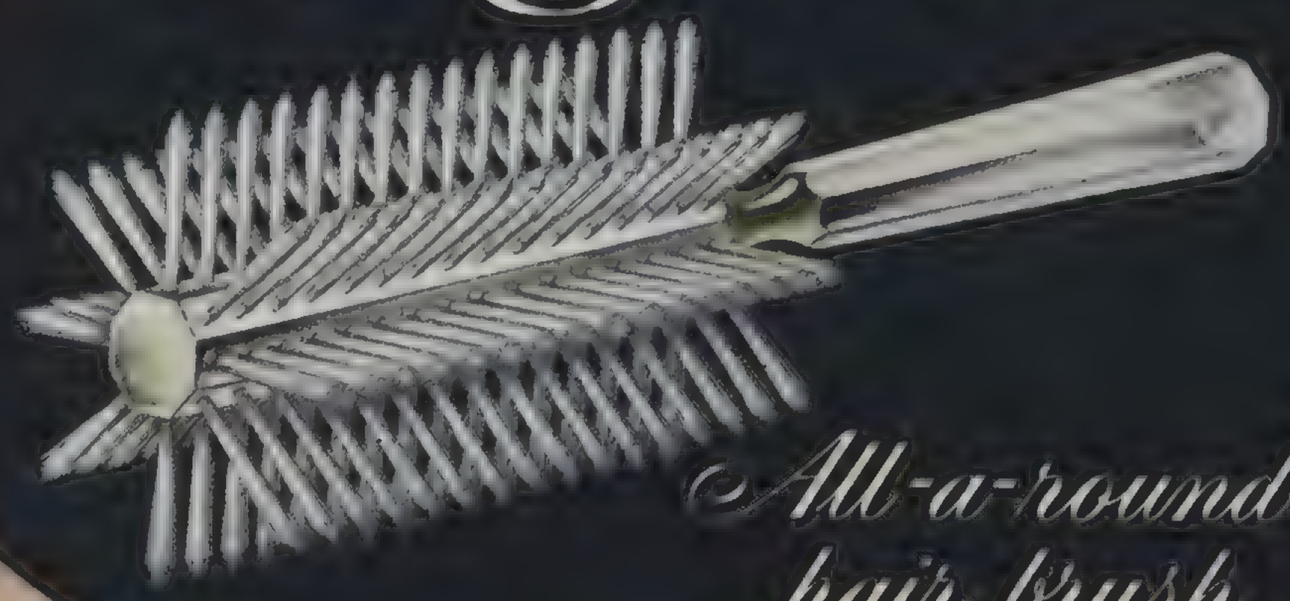

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This new cleanser is like nothing else you've ever tried. It swiftly takes off make-up and surface dirt . . . without soap, without irritation. It contains no wax, no caustics to dry even sensitive skin. New...quick... dainty, made in two types. It gives your skin a younger, lovelier look.

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FRANCES DENNEY

"Desert Flower" by Leigh—*perfume portrait by Audrey Buller*

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A NEW ENCHANTING PERFUME BY LEIGH

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AMERICAN: TO ORDER

(Continued from page 208)

dresses: one, a full-skirted dress of white eyelet embroidery with a dark blue taffeta sash and handfuls of appliquéd dots. She makes her traditionally good printed evening dresses —jewelled, jacketed, or with a huge boa of the same print.

Sophie, known for her distinguished, beautifully tailored day suits, shows in her collection one of royal blue homespun with a nubby stripe; her print—reprint detail (she matches the suit's lining and its blouse)—is seen in several understated day suits. The fact that skilled hands to complete loving-hand detail are once again available is evident throughout. The Shantung coat-dress shown on page 168 is an example.

Another Sophie specialty is the five o'clock suit. She shows one, of black taffeta, with short sleeves and a fantail back. For it, she designed a big hat of black horsehair.

• ARTHUR FALKENSTEIN takes a great deal of his inspiration directly from his fabrics—and, of course, his fabrics are in themselves wonderful, the sort of materials which influence line considerably. For instance, a white jacquard for a skirt pulled up at either side like the valance on a regency curtain. An Oxford grey heavy-jersey suit worked with black passementerie. A coffee-brown taffeta swirled with stitching. A narrow wale corduroy in pale grey for a day coat to be worn over a white jersey dress with hood. And, interested in Chinese materials, Falkenstein has collected what Chinese mandarin skirts can be found in New York and shows them three-quarter length with his famous strapless dinner tops.

The sequitur to strapless tops are Falkenstein's wonderfully imaginative jackets. (The cocoa taffeta basque photographed on page 170 is an example.) And with a black taffeta dress with unexpected bands of yellow taffeta and black lace is shown a short jacket which has lots of loopy material in the sleeves, and is shaped into a triangle at the waist in back.

There are certain things which Falkenstein believes in and continues, regardless of what other designers are doing. He continues hoods for day and evening. He continues front-draped skirts. He goes on with flat thong sandals, and shows them with the most tailored town suits. Revived, and good to see again, is the long wool evening coat. In this collection, it is simple, collarless, wide-skirted—with enormous jewelled buttons.

• JAY THORPE presents, this year, a collection in which a woman can find a pleasing number of understated, discreet day dresses—which seem not to be passionately concerned with news for news' sake, but bear the definite mark of fine custom-made clothes. Illustrating this point: a navy-blue thin wool dress which has a finely pleated accordion skirt, a tiny collar and close cuffs of not white—but pale, pale yellow—piqué. And a black Shantung day suit, a suit for all summer—basic and effortless. It is in its prints that Jay Thorpe is particularly interesting. Any seen there are their own, exclusively. In the early part of the collection, a dress of brown and white printed Shantung; another of navy-blue and white printed crêpe; another—pale coral on black, and a bold red and black flower print on a white ground. This last one appeared first in a short dress, then as a long one; a street-length black Shantung coat with a fitted waist looked well over both versions.

Many elaborations at Jay Thorpe are apt to be in the direction of beading and handwork. A black crêpe cocktail suit with a low neck and deep cuffs, infinitely beaded, looked particularly pretty. For evening, this collection favours grey. There's an ice-grey satin bouffant dress, a grey silk georgette dress with a lace bodice in the same tone; and the dress drawn on page 167 is of grey crêpe with a gold crêpe top above its pleated skirt.

• HENRI BENDEL'S collection is distinguished, dramatic, wearable. Its evening clothes, as always, exciting. Long, usually bouffant skirts—and above them, intricately worked bodices with more involved and more inventive details than ever.

Bendel continues to do strapless evening dresses, but they have made a strong point of interest beyond that—little pseudo-sleeves, a cuff across one shoulder, or the sort of twists sketched on page 157. One of the prettiest dresses here is of black net over black taffeta. Another, a very appealing ombre yellow chiffon; a white chiffon evening dress; an embroidered pink organdie one; a shell-pink nylon tulle dress, and one of beige lace—all of them bouffant and detailed. And considerably below this degree of formality but still long and floating are the dinner-party-at-home (town or country) dresses. One, of pale pink chiffon in thousands of pleats; another, a blue and white printed sheath with a film of navy-blue chiffon over it.

Among the understated day clothes here are several good navy-blue costumes. A navy-blue wool redingote is shown over a print dress; there's a little navy-blue wool day dress with short sleeves and a draped skirt; a dotted, pleated crêpe skirt with a navy blue wool top and a jacket of its own—and navy-blue.

• AT MILGRIM, every line, every costume draws upon a remarkable source of skilled handworkers. Each costume becomes an entity, a sort of personal treasure which is more important for its rich detail than for line alone. Prints are beaded, nets are tucked or shirred, skirts are carefully and intricately draped and there are lengths and lengths of beautiful laces which are used throughout the evening collection for lace inserts, panels, touches.

(Continued on page 218)

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Suit of dark crêpe, splattered with print, soft-pleated at the front—for a start-to-finish day in the city. Vogue Design No. 342. With both suits, white hats; white gloves, crushed down like a concertina. Back views of the two suits are on page 238.

Good company for tweeds or town clothes! Our adjustable shoulder strap bag . . . whip-stitched by hand . . . fastened with a golden clasp. Of Saddle Leather, Gahna Calf-Grained Goat and Morocco. In black, brown, navy, tan, natural, cherry red and lipstick red.

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AMERICAN: TO ORDER

(Continued from page 215)

• MURIEL KING OF STEIN & BLAINE makes, as she has always made, a specialty of print dresses; now with the return of beautiful silks, her collection is that much more pleasing. For the most part, her dresses are simple, sometimes demure, and always with a touch of soft detail somewhere. A feminine touch is definitely her signature—appearing at the wrists, the hips, or under the chin. Certainly, one of the most feminine suits of the season is the low-necked blue faille suit sketched on page 169. Her cotton and lace summer evening dresses are bouffant, feminine. Part of the collection's colour is in hats—at Stein and Blaine, each costume is planned complete.

• BERGDORF GOODMAN and its designing team, LESLIE MORRIS and MARK MOORING, endorse draped skirts, softer-to-sloping shoulders, fitted waistlines. This spring, especially, each of the designers takes his own direction, and it becomes easy to distinguish between their work—all of which is good. Mark Mooring is particularly interested in fitted coats. His night-blue satin floor-length full-skirted princesse evening coat is probably the queen of the season. He fits his day coats—a navy-blue one, a grey one, a tweed one, and under the latter, a silk dress printed in the tweed-pattern of the coat. On all of these except the satin one, he uses a long, rolled, shawl collar—his Prince Albert turns up again and again on suits too.

One of the structurally interesting developments is in the shoulders of the blue satin evening coat. The shoulders are padded for roundness, yet are built into a set-in sleeve; the effect is of padding which does not increase shoulder height, but adds substance to the top of the arm under the shoulder seam.

Mark Mooring likes draped skirts for tailored suits, for ankle-length dinner skirts. Designs rounded hips with frankly fake padding underneath a crêpe or wool dress, and even more of it beneath the full skirts of evening dresses, accented by pinched-in waists. He uses triangular scarfs—adds one in chiffon to a natural crash linen day dress; adds a pink silk paisley one to a haltered evening dress. He has adapted the boned dog-collars of our grandmothers' day—makes them in white organdie or in lace, unboned, and shows them with day clothes—say, a navy-blue wool dress. His monotones are non-stop; one all-grey costume consists of a grey woollen princesse coat-dress, a grey hat to match, and a pale silver fox boa. For night, he shows yellow—a brilliant yellow taffeta bouffant dress with a mass of nasturtiums clumped on one side of the off-side décolletage.

Leslie Morris has a cult of her own, in her handling of the rounded shoulder. She uses no pads, builds capes over suit jackets, uses deep fichu collars to make a Victorian circle about the shoulders.

She also designs what Bergdorf is calling "the sack-suit jacket." Its front is boxy, its back is slightly curved in with a lower-than-waistline belt. This is the crux of a navy-blue wool suit, and a similar grey flannel one.

Miss Morris has her version of the full-backed coat which is now a generally accepted fashion. Hers has a square armhole with a sleeve that tapers to the wrist and is brilliant red wool.

She also cuts a low-neckline for a suit; uses polka dots, quantities of them for touches, likes two-piece print suits. For the climax of the Bergdorf Goodman collection, Miss Morris has designed an Edwardian wedding. Bride and bridesmaids in 1840 costumes of string-colour satin and faille. For the bride, she shows an heirloom antique-lace jacket, flat-heeled shoes, and for the only colour in this monochromatic wedding-plan, the bride carries a basketful of geraniums.

CARE announces new food package...

CARE, which means "THE COOPERATIVE FOR AMERICAN REMITTANCES TO EUROPE, INC.," is a non-profit organization which operates a person-to-person service, enabling individual Americans to send food and other packages to individual families abroad. CARE was formed by the 24 leading American relief organizations concerned with broad relief programs in foreign countries. You can place orders for CARE packages to be delivered in Austria, Belgium, Czechoslavakia, France, Finland, Greece, Hungary, Italy, Norway, the Netherlands, Poland, the American, British and French occupied zones of Germany plus all of Berlin.

CARE has announced a new food package, designed to combat current scarcities in war-devastated countries in Europe. This package costs $10 ($5 less than the original CARE packages) and contains 21.6 pounds, net, of food with a nutritional value of more than 40,000 calories. The contents include:

Meat	2 lbs., 12 oz.
Sugar	2 lbs.
Vegetable shortening	2 lbs.
Flour	7 lbs.
Chocolate	2 lbs.
Fruits	2 lbs.
Coffee	1 lb.
Dried egg powder	½ lb.
Dried whole milk powder	2 lbs.
Soap	6 oz.

This new CARE package will be delivered on exactly the same basis established for the former food parcel, the Army 10-in-1 ration.

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Sumptuous tobaccos . . .
superbly blended!

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CIGARETTES
Merely a Penny or Two More

ANDRÉ MALRAUX

(Continued from page 170)

contemporaries, who either participate in action for its own sake, or else endeavour to escape from their time. Malraux has tried to dominate and achieve his independence of our time by taking part in it and enduring it, by going *through* it, by acquiring a sensuality of the machine age.

Malraux is certainly one of the most brilliant and intelligent conversationalists I have ever heard. He strikes me as a man of genius. That is to say, when one is with him one has the impression of a mind of greater energy, greater speed, and more concrete grasp of situations and things than almost any other mind I can think of. His most exceptional quality, which distinguishes him from other very clever minds, is that he does not monologize round you like Aldous Huxley, or above you like Arthur Koestler, or to himself and at you. He really talks *to* you directly, if not simply—and he expects you to understand. He has also an astonishing faculty for understanding what one has to say to him. When he questions one I have noticed that he is able to grasp the exact shade of one's thought before one feels that one has expressed it satisfactorily.

SIMPLICITY VERSUS ERUDITION

Malraux is a great orator, as I had noticed already in Madrid. He has the gift which I never observed in any other public speaker—the ability to hold the interest of a large audience while expounding original ideas which follow each other, wave after wave, so as to produce an impression of extraordinary wealth and fertility. He will introduce into a speech on some other subject a theory about the historic place of stained glass windows in relation to frescoes and other paintings, or about Gothic architecture, or a project for spreading the knowledge of art by opening museums all over France with the best possible reproductions of the hundred greatest French masterpieces. And he will hold an audience, because his erudition springs from a source of endless energy, from his passion to integrate his theories into a life of action. Moreover, he can be simple as well as erudite. He will tell a story which has an almost biblical quality of faith in humanity.

I next met Malraux ten years later, after the Liberation. Meanwhile he had been a colonel in the Forces of the Resistance, and then a minister in the Government of General de Gaulle. The Germans had destroyed two of his manuscripts: the second volume of his trilogy *La Lutte avec l'Ange* (his most recent novel), and his work on the psychology of art. His wife tragically had died in an accident on the very day of the Liberation. His brother had been killed; and although Malraux had been the leader of the Malraux Squadron in Spain, and had taken part in the Resistance, he was now denounced as a Fascist because of his loyalty to General de Gaulle. Yet in spite of all these losses and in spite of his political position, he seemed in no way altered, unless it was that he had gained something in vigour and authority. Of the communists he said, "What do you expect? If they see everything in the world as purest black or white, they are bound to decide that everyone who is not a communist is a Fascist." When he was violently attacked in a speech by Louis Aragon at the Sorbonne, he showed only a trace of bitterness in saying "*Excellent. Je suis ravi.* I am delighted if they go on being as stupid as this; they can do themselves nothing but harm."

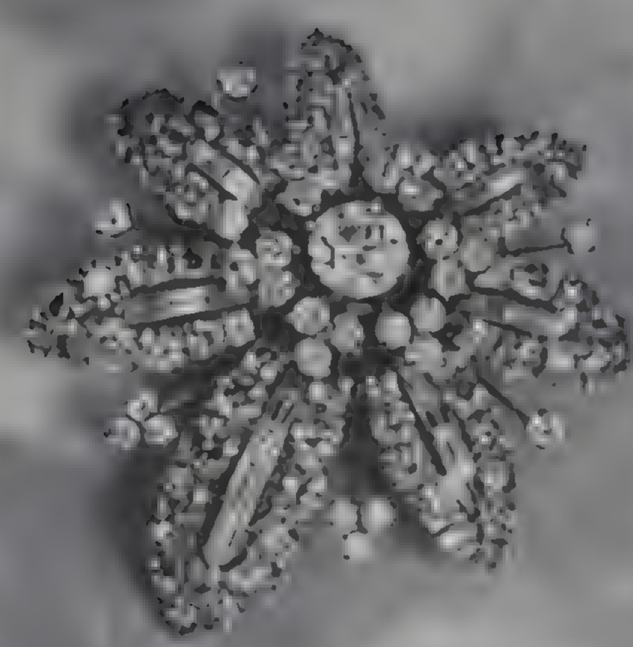
Malraux lives in a large house outside Paris, surrounded by the surviving members of his own and his brother's family. He works in a very large room—almost a hall—which fills most of the ground floor of the house. At one end of this room is his desk, at the other the piano on which his sister-in-law, the pianist Madeleine Malraux, practices. He works while she is playing. Interruptions are the telephone ringing frequently and interviewers and other visitors calling.

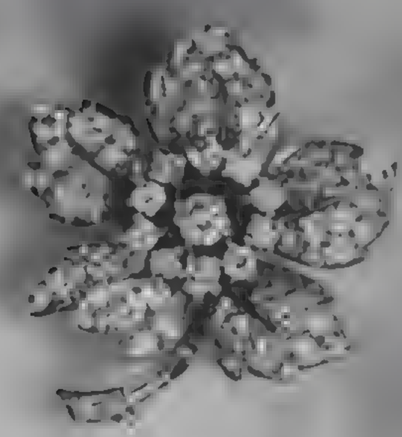
On the walls of this enormous room there are a Picasso and other modern paintings and a full-size reproduction of a Piero della Francesca so perfectly reproduced that it harmonizes completely with the original oil paintings. On the piano there is a Chinese statuette of a dancing figure, which charms Malraux—he is always in search for parallels in cultural history—by its similarity to a Florentine painting of a page. In this great room he recently reaffirmed his faith to an interviewer: "The essential task of our time is to establish our idea of man. This may seem nothing. Yet it is undoubtedly the most important problem for contemporary thought."

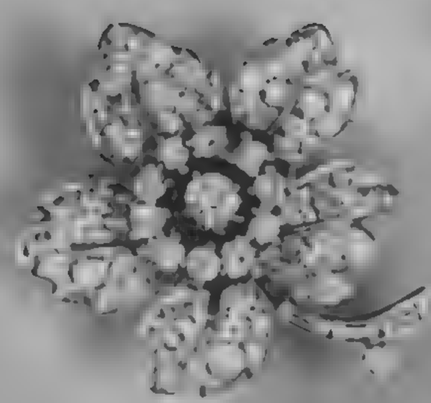
[EDITOR'S NOTE: *Stephen Spender, a leader in the influential group of English poets, is one of the most informed of the younger critics. A tall, big-boned man, with some of the preserved University air still about him, he has seen an enormous amount of the world. His recent* European Witness, *published in England and the United States, was extravagantly received in England. This reportage, written with a poet's eye but not a poet's words, was mainly about Germany: two chapters were published in Vogue, "Keeping a Great City Alive," in the November 15 issue, and "Keys to a Ruined City," in the December 1 issue. His latest book,* Poems of Dedication, *was published in January by Random House. After his official work with the British delegation at the Paris Conference of UNESCO, Spender continued his travels—this time to Czechoslovakia.*]

PALLADIUM

A PRECIOUS METAL FOR FINE JEWELRY







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Photograph by Anton Bruehl

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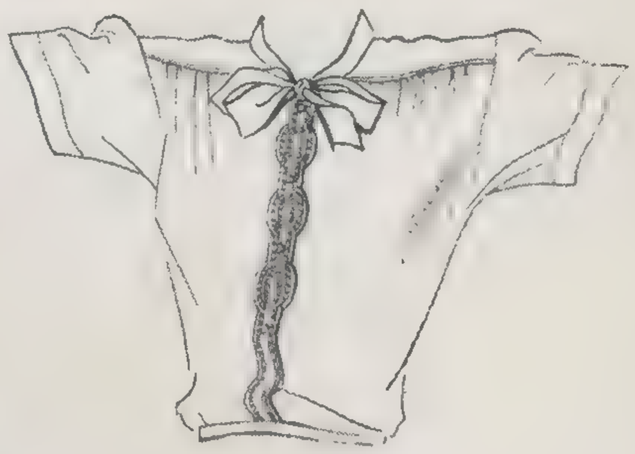
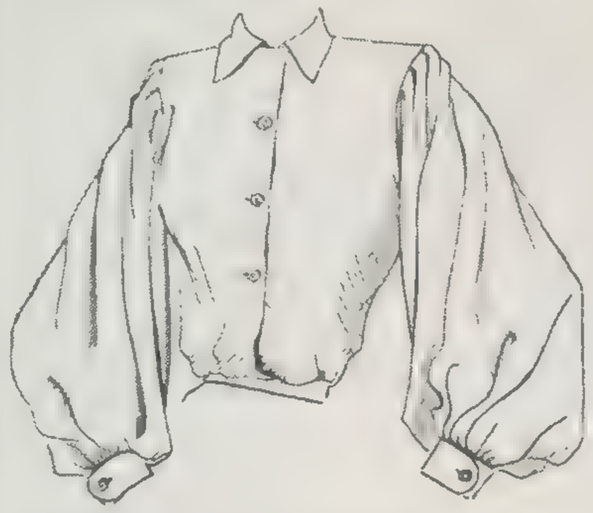
UNDER YOUR JACKET

Striped rayon crêpe suit blouse by Textron. Bloomingdale's; $5.

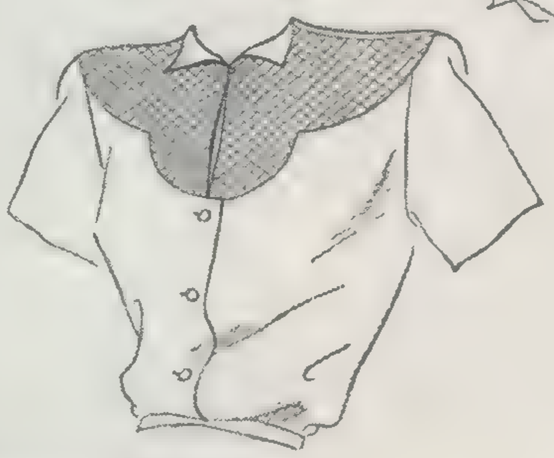


At Lord & Taylor, this hand-trimmed blouse of rayon crêpe. By Yolande; $7.



Big sleeves, slim cuffs and waist: Duplex rayon crêpe. At Page Boy; $25.

Draped yoke and full sleeves on a Frances Sider blouse. Tailored Woman; $13.



Ponemah shirting, with quilted yoke, tab collar. By Frances Sider. $12. Saks Fifth.

Triple collar, nice for a monogram. Of Ponemah rayon crêpe by Sidney Heller. Altman; $7.

Frances Sider blouse with tab collar over rounded bib. At the Tailored Woman; $13.

Tucked bib framing a ribbon bow of black. Textron blouse at Bloomingdale's; $6.

Alex

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Goes on without water!
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Be beautifully fashionable, in clothes that express *you* —whether they are designed by a world-famous couturier or discovered in your favorite "little shop"...

And be fashionably beautiful, with a coiffure designed for you by your favorite hairdresser after she has given you a Nestle Opalescent Creme Wave. The creamy Opalescent lotion gently molds each hair into soft waves and curls . . . to give you the loveliest, longest-lasting, most natural-looking permanent you've ever hoped for.

Nestle

OPALESCENT CREME WAVE

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THOUSANDS OF MILES of inland waterways are your invitation to a gay, restful holiday.

YOU'LL PICK UP colourful handicrafts — shop for exciting woollens, countless unusual gifts.

GOOD LUCK! Canada's endless lakes and streams breed fish that are extra big and extra battling.

NO PASSPORT NEEDED

"LUCKY PEOPLE"! (they're headed for Canada!)

It's time to plan *your* family holiday in friendly Canada. Just picture yourself . . . amid the scenic beauties of lake, mountain or seaside . . . enjoying your favourite sports at an unspoiled resort . . . seeing new sights in Canadian cities . . . Canada offers unlimited holiday horizons. And wherever you go you're never a stranger, always a guest, always *at home* in this land. Millions of visitors went exploring in Canada last year. Soon *this* year's northward trek to Canada will begin. *So better hurry and reserve your accommodation!*

For information about Canada's beauty spots and other points of interest, write:

Canadian Government Travel Bureau
Department of Trade and Commerce

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And flexible fit . . . special talent
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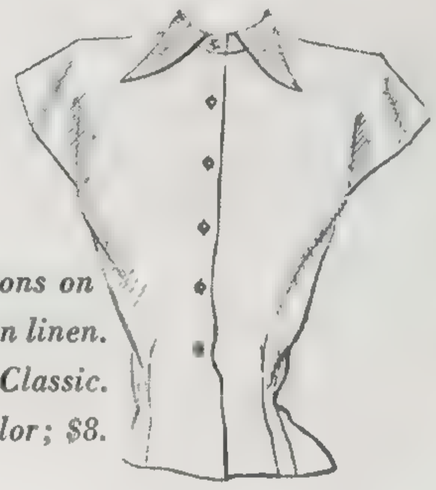
UNDER YOUR JACKET

Cohama silk blouse with dolman sleeves. Peggy Martin design. $15. Abraham & Straus.

Brigance design in Duplex rayon crêpe, with hemstitched detail. Lord & Taylor; $18.



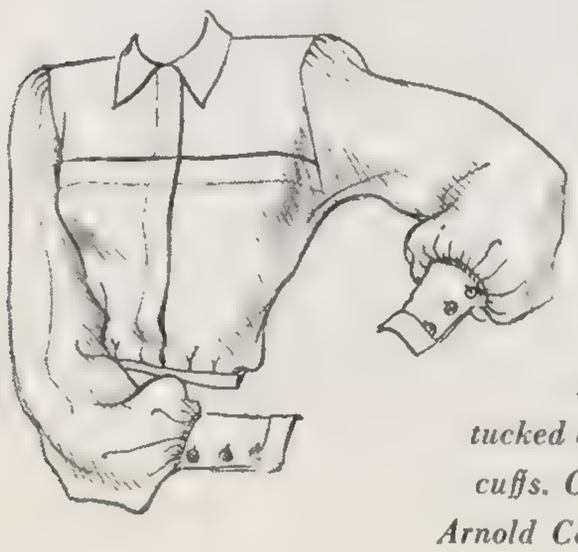
Pearl buttons on white Belgian linen. A Bryn Mawr Classic. Lord & Taylor; $8.

Stitched cuff, versatile collar. Duplex rayon crêpe blouse by Brigance. Lord & Taylor; $28.

Fagoted bow and detail on Bur-Mil rayon crêpe. Handmade by Yolande. Altman; $10.

Chevron-detailed front, buttoned back. White Duplex rayon crêpe blouse at Saks Fifth; $20.

Blouse of white Celanese rayon crêpe by Florence Gainor. Lord & Taylor; $18.



Fly-front with tucked bosom, French cuffs. Casino Classic. Arnold Constable; $11.

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YVONNE DE CARLO
star of the Universal production,
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The romance of 1001 nights captured in an exciting new Arabian fragrance...Scheherazade by Priess. Exotically different.

At better stores everywhere, 3 oz. $3.50 PLUS TAX

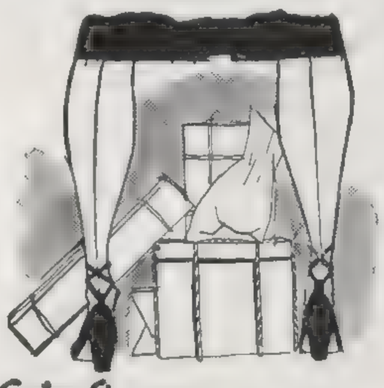
J. L. PRIESS, DISTR. CHICAGO 10

A girl in my job has to know LEGS!

"Believe me," says Susie, the Strutwear salesgirl, "You get to be a pretty good judge of legs standing behind a counter every day selling hose (when we've got 'em). I must see dozens of different types, but there's *one* thing they all have in common. For instance, a customer walks up... I just give her legs the once-over and right away I have her sized up. Like this...

Introvert—Needs the confidence that comes with wearing fashion-right Strutwear Reverse Knit Nylons—knit in reverse for that dull, sheer look.

Absent-minded miss—Can't remember to straighten her seams. Strutwear is for her, too. Unusual, high-twist yarn assures fit, helps keep hose in place.



Serious Shopper—The walking she does would discourage most hose—but not Strutwear! There's extra mileage in the special tested heel and toe construction.

Gourmand—Food is her fancy. What she needs is Strutwear's truly outsize Nylons, knit on a full 16-inch needle bar ...and Oh, how they s-t-r-e-t-c-h!

Impatient Lady—No time for sales talk, but the dull, lasting beauty of Reverse Knit sheers speaks for itself. No wonder she buys Strutwear Nylons!

Glamour Gal—She already wears Strutwear Nylons. You can tell by the poised and perfect look about her. Sheer, but no shine—that's Reverse Knits for you.

No fooling... every type of leg is at its best... every type of woman is at her best in long-wearing, carefully made, ohsosheer Strutwear Reverse Knit Nylons."

HOSIERY • SLIPS • GOWNS
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Strutwear
REVERSE KNIT NYLONS
Try them on for Sighs!

STRUTWEAR, INC., Minneapolis 1, Minn.

A SHOWING OF SLIPS

Inches of lace edging a slip of silk satin. In pink, white, and pink champagne, by Nu-Fashion. $11, Franklin Simon.

Flowers, appliquéd on English Nottingham net, edge hem and bodice. By La Courelle, of Narco rayon crêpe. $6. Saks Fifth.

Handmade slip of Bur-Mil rayon crêpe and Val lace. At bodice, appliqué and embroidery. $11 by Saab, Saks Fifth.

White camisole slip of cotton batiste. Little blue ribbons in eyelet bands adjust waist and top; by Iris, $8. Bonwit Teller.

PARIS

inspires the FRENCH KEY *bag**

. . . impeccable, polished calf
in black, brown, navy, tobacco,
tan, red . . . or the elegance
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black, brown, and navy.
Calf: about $18.50 and $25.00
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At better stores everywhere.

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Coronet inc. *handbags* 6-8 East 32nd St., New York 16, N. Y.

* Patent applied for

ENTERTAINING ELEMENTS

(Continued from page 204)

A liquor tray is easy to set out every afternoon just before five, with standard equipment. Nice and welcoming for a casual caller...and if you make certain everything is there, there's no cause for host, hostess, or over-friendly dinner guests strolling into the kitchen. (Nothing is more aggravating to a cook.)

In a small ménage a staff of one can't be held responsible for everything. In addition to the liquor tray, the room check—on cigarettes, matches, fresh towels, and flowers—is a chore that's better delegated to self. So is answering the doorbell, passing the canapés.

Bertha, the gem-of-all-work, won't need to cross the kitchen threshold until time to serve dinner, which should be limited to three courses. (The wine in a carafe, the rolls in a covered dish will be on the table.) While the guests are at table Bertha should find time to clean out the ash-trays, remove cocktail relics, set fresh glasses and ice on the liquor tray. After dinner she will remove the coffee cups and retire. With a minimum of effort and a modicum of planning, a good evening is well launched.

If you plan a small dinner for eight to ten, an extra maid is, of course, imperative. With her help, you might attempt such canapés as broiled mushrooms stuffed with chopped chicken livers, or dates rolled in bacon and broiled, with cold shrimps and a chilled curry sauce, or baby beets stuffed with cream cheese.

Your extra maid will take care of the doorbell and coats, pass the canapés, and help make cocktails, while your standby remains behind kitchen doors, emerging only to help serve dinner. As to the meal, three well-chosen courses are ample; but do get away from the usual clear soup, lamb, and ice cream variety.

Here are sample menus:

MENU I

CANAPÉS

Small raw mushrooms, stuffed with alligator pear and tomatoes puréed.

Smoked fillets of herring on croutons, with dash of sour cream, lemon, and parsley.

DINNER

Cold pea soup—hot buttered croissants
Mixed grille—mustard sauce
Hearts of celery and watercress salad, French dressing
Hot gingerbread roll, whipped cream

The herring comes canned—Mephisto brand. Pea soup can be made a day in advance in your pressure cooker and Waring Mixer, and left to chill overnight.

MENU II

CANAPÉS

Cucumber stuffed with tuna fish.

Cream cheese and nut balls.

DINNER

Sorrel soufflé
Coq au vin with vegetables, served en casserole.
Plain crisp lettuce salad, sour cream dressing
Hot baking-powder biscuits
Pot de Crème with rum soaked macaroons added

Here again, both the main dish and dessert are even better made a day ahead, which leaves merely the soufflé and salad to prepare the day of your dinner.

Don't forget to soak your cucumber in salt water for a few hours before serving, and naturally, lettuce should rest in the icebox, washed and wrapped in a dish towel for at least two hours before its moment arrives.

MENU III

CANAPÉS

Stuffed eggs with red caviar in the stuffing.

Small rounds of black bread thinly buttered, dotted with watercress.

DINNER

Clams casino with horseradish sauce
Italian breadsticks
Barbecued spare ribs
Hominy soufflé
Brussels sprouts and grapes
Persimmons with custard nut sauce
French almond macaroons, from the bakery

Here are recipes for some of the dishes which may not be found in the standard cookbooks:

MUSTARD SAUCE

4 tablespoonfuls butter
4 tablespoonfuls flour
4 tablespoonfuls vinegar
4 tablespoonfuls dry mustard
12 tablespoonfuls water
Add 3 tablespoonfuls chopped chives
Dash Worcestershire or Maggi

Melt butter. Blend in flour off flame. Put other ingredients and butter and flour in double boiler. Stir constantly over low flame until consistency of cream.

SORREL SOUFFLÉ

2 cupfuls boiled, chopped sorrel
1 cupful bread crumbs
1 teaspoonful dry mustard
1 teaspoonful fresh onion juice
½ teaspoonful paprika
½ teaspoonful salt
Dash of pepper
2 cups ordinary cream
6 eggs

Combine everything but eggs and stir in yolks. Fold sorrel mixture with stiffly beaten egg whites. Turn into greased baking dish in *bain marie* and bake at 325° for 30-40 minutes. Test it by inserting knife.

CLAMS CASINO

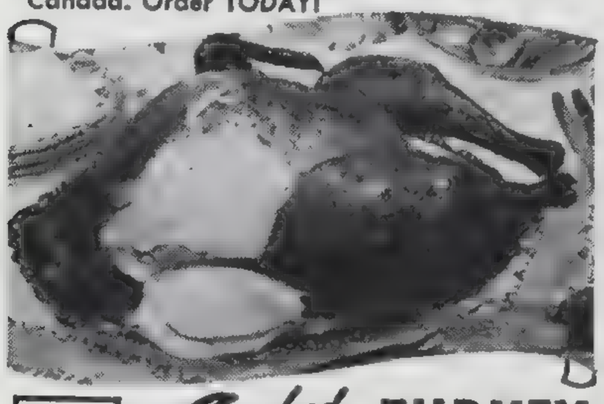
Cherrystone clams on the half shell. Put squares of bacon on top of each clam, add a dash of Worcestershire sauce to each and broil under hot flame until bacon is brown.

(Continued on page 232)

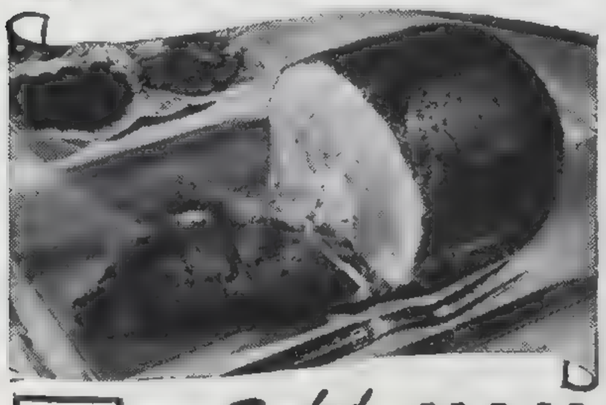
This EASTER
You Can Enjoy These Rare
FORST'S CATSKILL MOUNTAIN
Smoked DELICACIES

Proclaimed by Gourmets the Finest They Ever Tasted

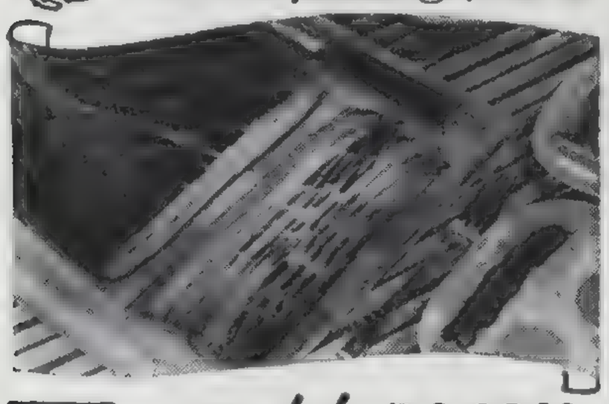
At last, we have been able to cure and smoke a sufficiently large quantity of choice, taste-tempting Catskill Mountain Smoked Delicacies to offer them to a few more connoisseurs of fine foods. Shipped charges prepaid anywhere in Continental U. S. or Canada. Order TODAY!



lbs.
Smoked TURKEY
Cured in rare herbs and spices, then smoke-cooked to golden-brown perfection over fragrant applewood embers, each full-breasted Forst Catskill Mountain Smoked Turkey comes ready to slice and serve.
8 to 18 lbs. STILL $1.50 lb.



lbs.
Smoked HAM
Forst's Catskill Mountain Smoked Ham is indeed a mouth-watering treat—sugar-cured and smoked Southern style over aromatic hickory embers according to a generations-old Forst recipe. Ready to eat.
12 to 18 pounds @ $1.25 lb.



lbs.
Smoked BACON
A whole strip of bacon, sugar-cured and hickory-smoked. Full, lean—with cartilages removed for more pleasurable eating. De-rind before smoking, so that every morsel is tender, full-flavored and delicious.
8 to 10 pounds @ $1.10 lb.

Treat yourself to these Forst Smoked Delicacies. Money back if they are not the finest you ever tasted. ORDER TODAY.
Be SURE! All Forst Catskill Mountain Products are Government Inspected.

THE FORST'S CATSKILL MOUNTAIN SMOKEHOUSE
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(Check the items you want, fill in your name and address below and mail this advertisement to)

FORST'S Catskill Mountain Smokehouse
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I enclose check for $..... Please ship, charges prepaid, the Forst Catskill Mountain Smoked Delicacies that I have checked in the above advertisement. Weights are specified alongside of the items ordered.
Your Name.....
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AN EASTER GIFT
Both "Different" and Delicious
FORST'S
"Delicacy of the Season" Club

Tasty Treats To Delight Your Family and Friends Throughout The Year!

Here's an extra-special Easter Gift for both your family and friends—a gift that is not only novel and in perfect taste—but will serve as a deliciously "different" reminder of your thoughtfulness all the rest of the year. A gift membership in the "Delicacy of the Season" Club is indeed a regal gift. Those lucky enough to receive the treasured, engraved Membership Card can look forward to a whole year of intriguing, mouth-watering taste delights.

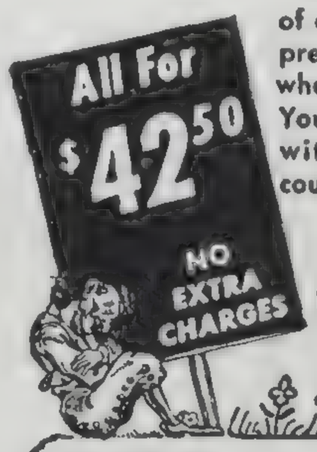
At Easter a tender, tempting Catskill Mountain Smoked Ham, sugar-cured and smoked Southern style, all ready to eat. The traditional Easter Delicacy in a delicious new form.

In July an assortment of picnic snack-tidbits—vacuum-packed in six half-pound cans—Sliced Catskill Mountain Smoked Turkey, zesty Forst Smoked Turkey Pate, other savory sandwich spreads.

Fall will bring a generous 4 lbs. of spicy smoked pork sausage and a whole strip of lean Catskill Mountain Smoked Bacon.

Finally, at Christmas, a taste-tempting, golden brown Forst Catskill Mountain Smoked Turkey.

All this for a total cost of only $42.50—delivery prepaid on all gifts, anywhere in continental U.S. Your greeting card goes with every gift. Mail coupon TODAY!



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KINGSTON, NEW YORK

FORST'S
Catskill Mountain Smokehouse
Route 131 Kingston, N.Y.
I am attaching herewith my Easter Gift List and check for .....to cover..... memberships in your Delicacy of the Season Club, at $42.50 per membership. Each person on my list is to receive the four gifts described or their equivalent; also the engraved initiation Membership Certificate.
Name .....
Address .....
City..... Zone.... State.....
NOTE: be SURE! All Forst Catskill Mountain products are Government Inspected.

Next to the Groom, These Are
A Bride's Most Important Choices
Selecting the wedding gown that's "right" for you —
and the solid silver you'll always enjoy —
are vital decisions. But if you choose Reed & Barton sterling,
you'll *know* your pattern is "right".
Ask your jeweler to show you Reed & Barton sterling
flatware designs and tea services. You'll love their
beauty and perfect craftsmanship — and there will be
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"FEMININITY, THE TRAP"

(Continued from page 171)

ity, was first realized by men alone. Woman was the housewife and mother, and as such no principles of progress could come from her. As guardian of the home she was turned toward tradition, toward the dead past. Man alone invented the future. The role of the housewife does not consist of positive construction but of struggling against destruction.

It is one of the most exhausting tasks, because it is not directly productive. Everyone knows the story of the valet who, when reproached for not having polished his master's boots, answered wearily, "What's the use? They will only be dirty again tonight." In this sense every housewife is Penelope. Each night undoes the work of her day. That in this radically dependent position woman was or was not able to find happiness is a vain question; rather like asking whether man was happier and better off in the days when there were no machines. The fact remains that today there are machines. The fact remains that for many reasons women today must work and want to work, which is another way of saying that they want independence from men.

What we are trying to define here is how the newness of this effort is experienced by her. In mythologies, in the fairy stories read to children, woman is always assigned the same roles. She is Ariadne abandoned, Penelope at her needlework, Andromeda in chains. She is Cinderella, or the Sleeping Beauty waiting to be saved by Prince Charming. She is the one who waits, who cannot find her place in the world except through the love of man. Consider what would have happened if Shakespeare had had a sister as gifted as he. Without culture, without independence, she could only have expressed herself by foolish adventures which undoubtedly would have ended tragically.

A FUTURE QUESTION MARK

The past proves nothing against the future of woman, mainly because she never had a chance: but it does throw light on the present. A little girl learns early to devote her admiration to men: the traditional heroes. Very often, she feels nothing but pity and scorn for her mother's petty housewife's life, her illnesses, her tears, her frivolities, her worries. In contrast, the personality of her father is exalted; it is he who represents strength, power, and the window to the world, life, and the future. In her desire to identify herself with him, the little girl recognizes and admits the superiority of man over that of the woman she is destined to be. The taste for pleasing is profound in all children. Children love to feel alive. In games they gain a sense of the independence of life but it is equally important for them to feel that above their head is the reassuring ceiling of adult approval. The little boy learns early that to obtain this adult esteem, he need not too directly try to please them. He must be strong, independent, adventurous, to force himself to conquer the world and dominate his comrades. But the little girl is encouraged by parents, teachers, friends; the whole world, in fact, encourages her to develop her powers of seduction, to be gracious, well dressed, amiable. These requirements prevent her from tasting as spontaneously as the boy the pleasures of play, of sport, of comradeship.

A vicious circle begins to tighten. The more docilely she conforms to this ideal which is imposed on her, the less she developes her personal possibilities, the less she finds resources within herself. All the time she is urged to turn towards men, to seek help from outside. Her sense of dependence and weakness grows. When I was a student at the Sorbonne I was struck by hearing young women say to me with humility: "It's a book for men. We just aren't able to get through it." The fact that they believed in it made their inferiority become real.

ACCEPTANCE, A FAULT

In this way one can explain why women have rarely up to now achieved what is called genius. Geniuses are exceptional people who have dared, in specific instances, what no one dared before them. This in itself presupposes solitude and pride. Presupposes that they did not anxiously

(Continued on page 234)

ENTERTAINING ELEMENTS

(Continued from page 230)

CUSTARD NUT SAUCE

A plain boiled custard made rather thin to which is added chopped nuts of any variety. (Almonds are delicious.) This sauce can be served either hot or cold over almost any fresh fruit, but is especially piquant over fresh persimmons.

BRUSSELS SPROUTS AND GRAPES

Brussels sprouts should be cooked in almost no water; steamed until tender. Add salt and a little butter and just before serving, put in peeled green grapes—a teacupful for quantity for six persons.

SOUR CREAM DRESSING

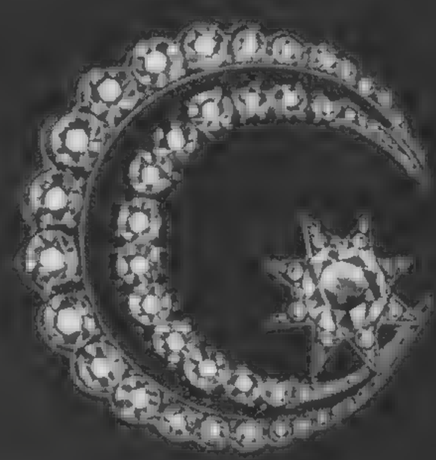
Add one tablespoonful sour cream to French dressing for salad for six. (More if you like it thinner.)

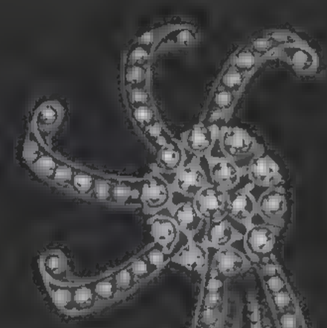
CUCUMBER STUFFED WITH TUNA FISH

Core the cucumber with a vegetable corer. Pack with tuna fish which has been blended with mayonnaise. Chill for two hours (or more). Slice in quarter-inch slices.

DISTINCTIVE RHINESTONE JEWELS

by





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"FEMININITY, THE TRAP"

(Continued from page 232)

search the faces of others in order to discover approbation or blame but looked courageously towards still unsuspected horizons. Education—the whole world, in fact—teaches women timidity. That is the reason they ordinarily lack the seed of folly, the mixture of humor and pathos found among certain men who have been known to lift themselves above the ordinary run of humans in order to judge and dominate humanity.

Frivolous or grave women remain always serious. In other words they accept the world: their effort is only to find their proper places in it. Women are afraid that if they lose that feeling of inferiority they will also lose what gives them value in the eyes of men—femininity. The woman who feels feminine does not dare become involved in his political and intellectual activities or to consider herself the equal of man. Yet inversely, if a woman is stripped of her inferiority complex toward men, if she succeeds with brilliance in business, in social life, in her profession, she often suffers an inferiority complex in comparison to other women. She feels herself less charming, less amiable, less agreeable because she is deprived of this femininity.

She knows that in the eyes of men her success does not constitute an asset, but on the contrary she may be running the risk of alienating them from her. A man, on the other hand, has to fight on only one level. He has perfect unity in the manner in which he trys to integrate his personality. If he acquires power in the world, prestige in the eyes of other men, and a proud assurance within himself, he acquires at the same time greater masculinity in the sentimental and sensual fields because it is precisely independence and force that women look for in a man. It is this contradiction which afflicts many women today. Either they renounce in part the integration of their personalities, or they abandon in part their power of seduction over men. It is a masculine world; men, by their wishes, hopes, and fears, create the conditions which women are trying to battle on their way to the surface.

If one questions oneself on the future of women, one realizes that men are the first who must be indoctrinated; aside from all economic and social reasons, they are the ones who feel regret at sight of the evolution of woman. Every man hopes for proof of his superiority and power, and can only find it through someone who is inferior. He has no power except if there exists objects to obey him. There are plants and beasts which he is allowed to own and dominate, but which remain silent and inert and do not drag him from his loneliness. Woman is both nature and conscience; she is flower, fruit, bird, and precious stone; she is human, capable of loving and wanting. So well does she appear "naturally inferior" that it is possible to dominate her without sense of injustice.

Men like to think of themselves as coming to her in the role of generous cavaliers ready-to-fight in her defense. But to need this generosity she must be fragile or enchained. It is possible only to deliver Andromeda if she is not free; to waken the Sleeping Beauty if she is asleep. Man looks to woman for a projection of his own desires, the accomplishment of his will to power. If woman had totally won her independence so that her association with man was perfectly equal, a certain gentleness would be lost to mån. He is conscious of this, and it is his resistance—admitted or denied—which creates the greatest obstacle that woman has to overcome in the world and within her own heart.

[EDITOR'S NOTE: *Simone de Beauvoir, the leading disciple of Jean-Paul Sartre's* Existentialist *philosophy, is now lecturing in America. A slender, handsome, thirty-eight-year-old Frenchwoman, with a strong-boned face, she looks and speaks like the schoolteacher she once was. For ten years she taught philosophy in the provinces and in Paris, later wrote for the clandestine press during the Occupation. In three novels,* L'Invité, Le Sang des Autres, Tous les Hommes Sont Mortels, *she demonstrated an intensely trained philosophical mind. Her play* "Les Bouches Inutiles" *was produced in Paris in 1945. A woman who thinks like a man, she plans a book on the new rôle of women in France, which will contain some of the ideas expressed in this article.*]

PREJUDICE—A POST-WAR MENACE

WE can not afford a divided America. But there are danger signs—surveys show a rise in racial and religious antagonism in this post-war period.

These antagonisms are anti-American and serve only to make America seem weak in the eyes of the world. To combat these antagonisms, the American Brotherhood asks us all to help. Asks every citizen to do three things.

One, to isolate and quarantine group antagonism. (Don't stand by without protest listening to someone run down a neighbour's race or religion.)

Two, guard ourselves and our family against the infection of racial or religious prejudice. (Don't spread prejudice now any more than you would have spread enemy rumours during the war. It's just as dangerous.)

Three, work in the community, work for understanding between churches, between businesses, between trade unions; don't limit this work to the church or union which carries before it the pronoun *my*.

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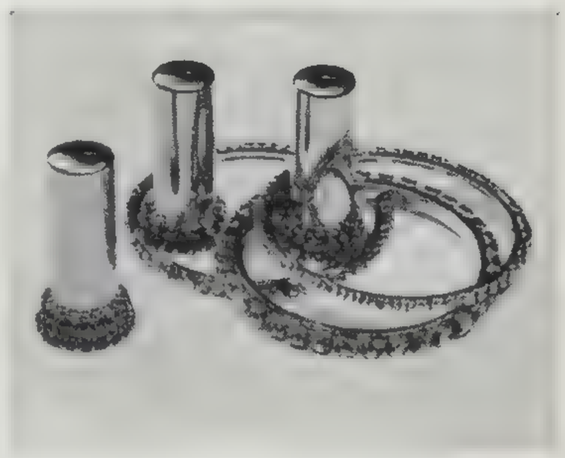
Happy little cupids, floating on two new after-bath packages, serve as a signature for Prince Matchabelli's Stradivari scent. Crown-topped bottle holds Eau de Toilette. Dusting powder too. Saks Fifth.

Self-control for eyelashes and brows: "I Do" is a stiff cream dressing designed to help lashes turn up and stay up; designed to discipline brows with a will-of-their-own. Fine for dark lashes. Bloomingdale's.



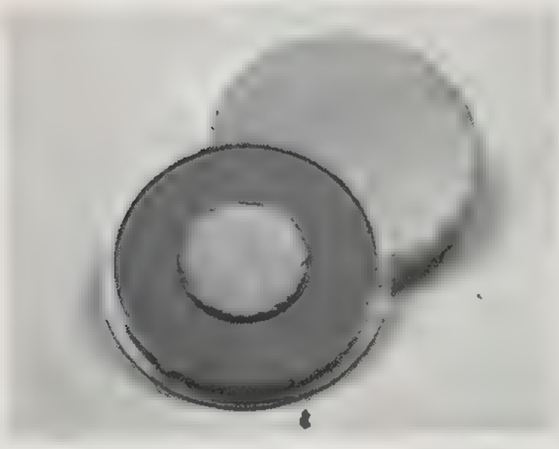
It's just a stone's throw these days from the glitter of bracelet to lipstick. Hattie Carnegie planned it that way: each of her lipstick cases, banded and based with fake jewels, is matched to a bracelet.

Right here, two beauty formulas that watch the clock—work on a minimum-effort basis. Rose Laird's Make-up Remover smooths off with a tissue. Cream for Dry Skin is a base too. McCreery's.

It seems that Khus-Khus perfume (a native of Jamaica) made so many trips to the States as travelers' treasure that Saks Fifth Avenue has imported this fragrant voodoo-magic-in-a-bottle.

BAKER

DISCOVERIES IN BEAUTY



If cake make-up plays a part in your face-grooming schedule, this—Beau-Cake—should interest you. We hear it contains oils and a softening ingredient to help prevent drying. Franklin Simon.

Make-up Mask by Primrose House could be a recipe for fifteen minutes well spent. When you give yourself a facial: cover mask with pads of skin freshener—stretch out to relax. Lord and Taylor.

Rhapsodie is a scent-child of Massenet, the French perfumer. This very soft and sweet fragrance comes in a black-and-gold lute-patterned bottle. Works in a quiet but lasting manner. Stern's.

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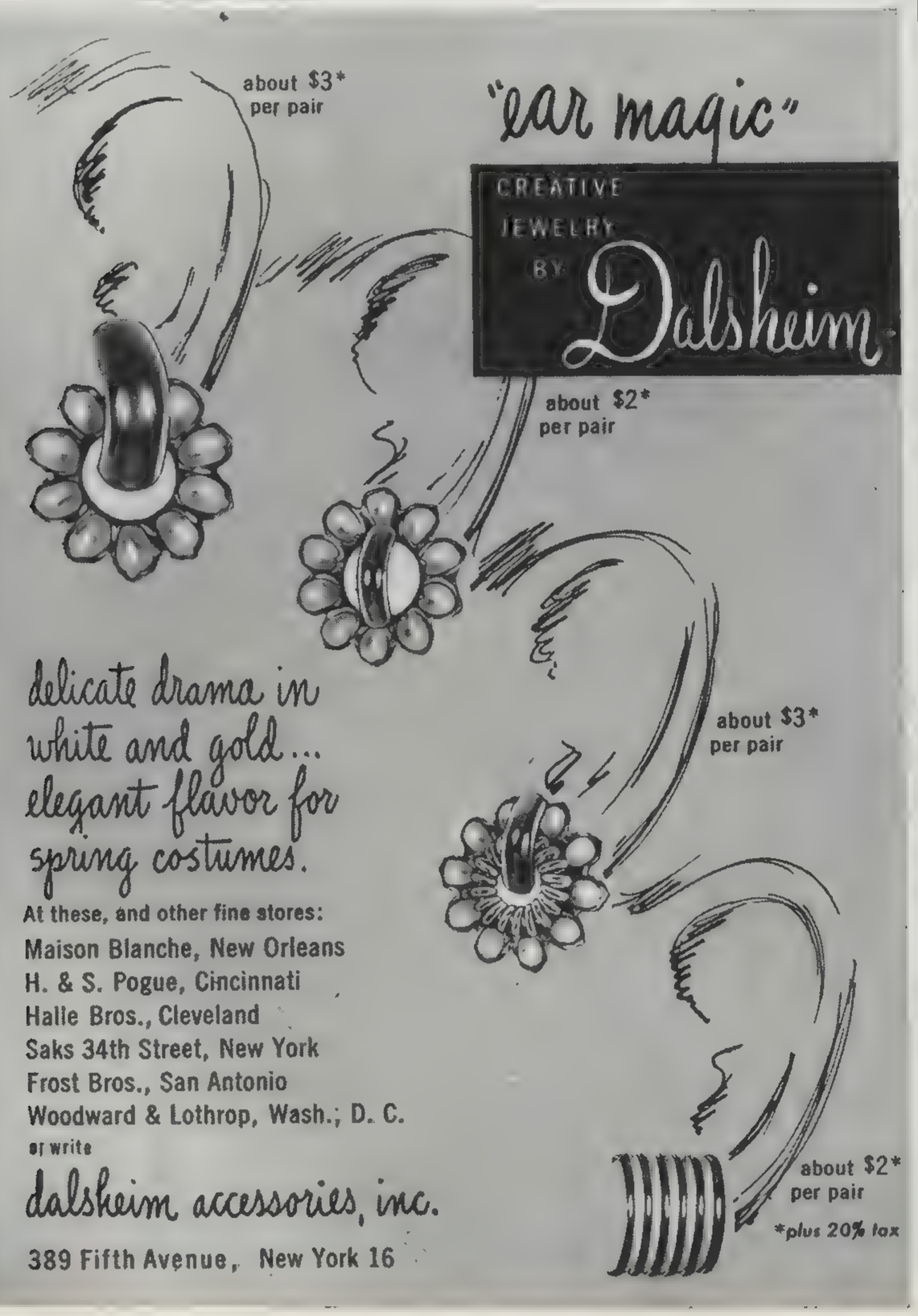

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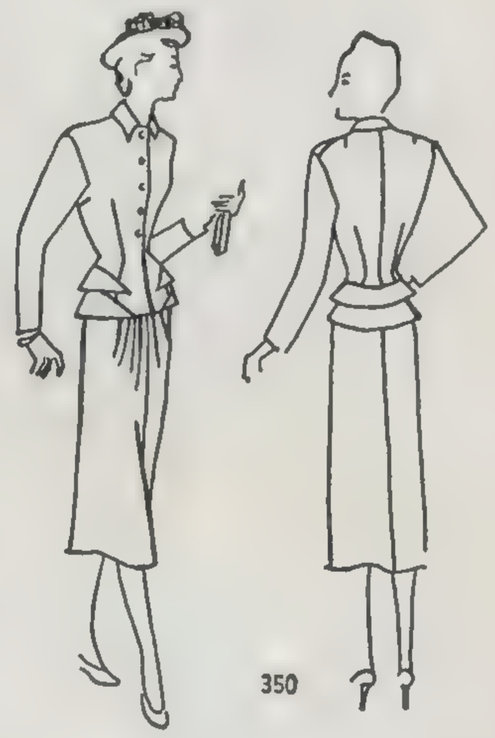
DESIGNS FOR DRESSMAKING

Other views of the suits on page 216. Vogue Couturier Design No. 342. Sizes 12 to 18 (30 to 36).



Vogue Couturier Design No. 350, with a tiered peplum, a skirt full in front. Sizes 12 to 18 (30 to 36).

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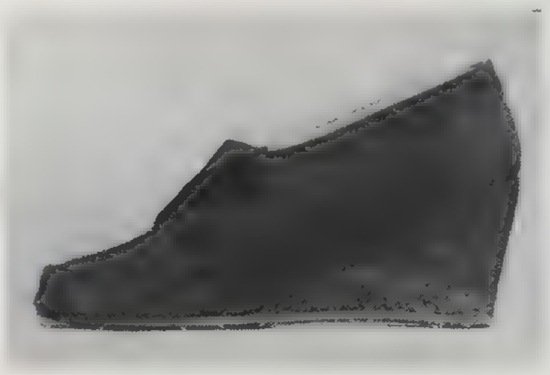
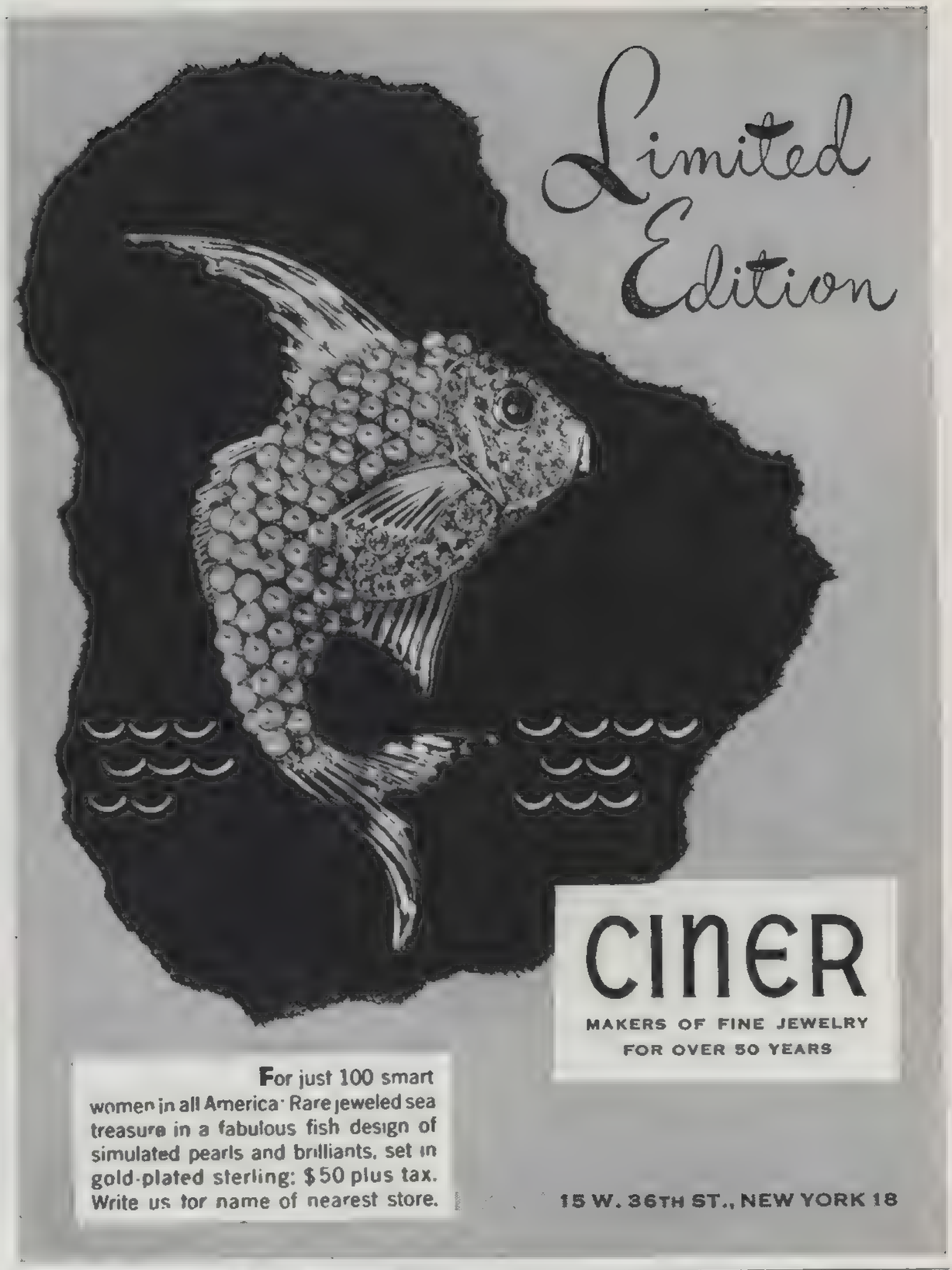
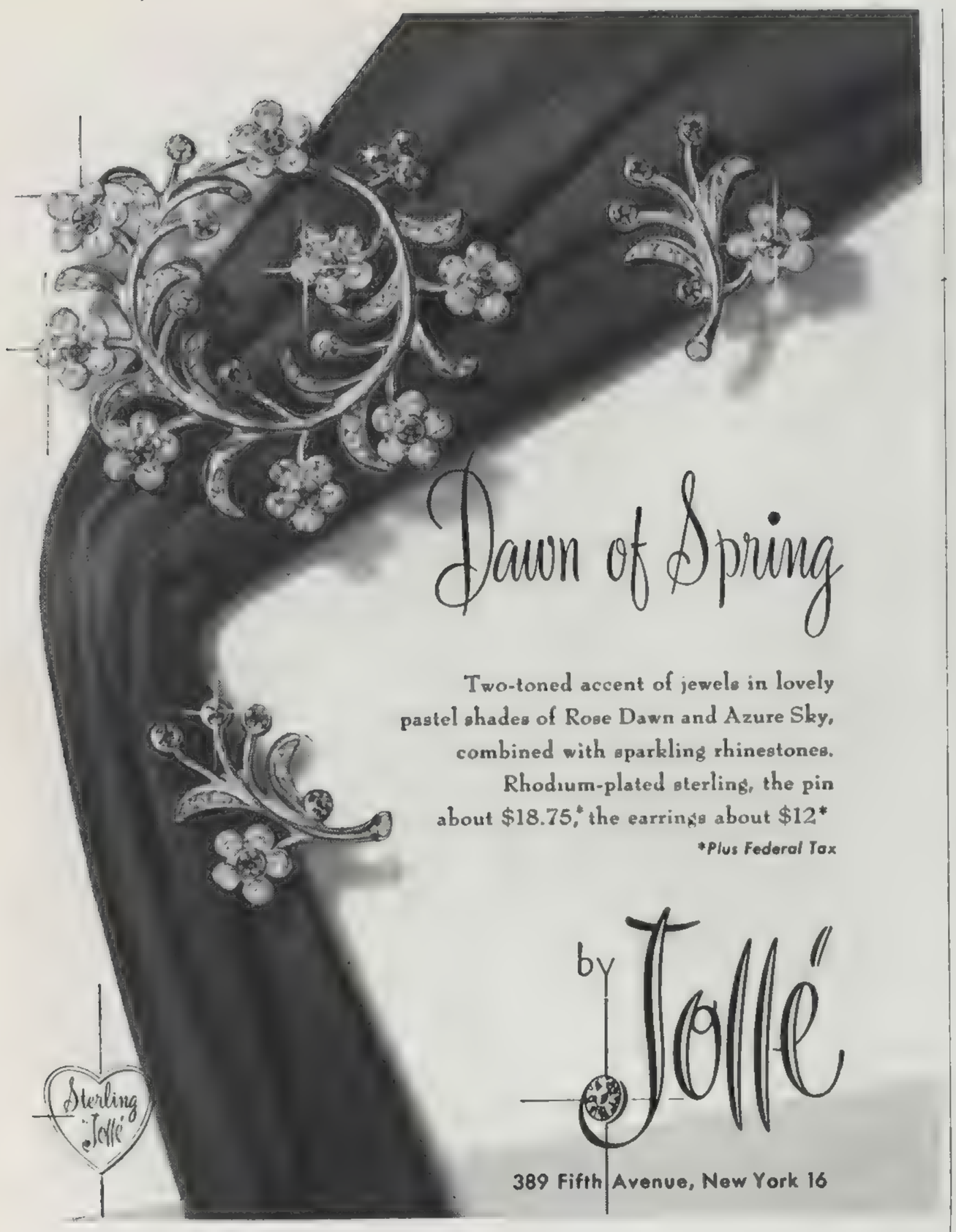
Country brown suède—clamped to a deep smooth pleat by a golden band.



Black suède with a wing-point at the instep. All Ferragamo shoes at Saks Fifth. Ready in April.





SAINT-MORITZ

First post-war season

BY DESPINA MESSINESI

SWITZERLAND hasn't changed. After seven tightrope wartime years, the innkeeper's sign is up again, and the world's visitors are trooping back. St. Moritz hasn't changed. The ancient little village in the Engadine with its candy-box houses, so accurate, so right, like a musical comedy-set, is again capital of snow and ski.

No matter where one comes from, one reaches St. Moritz at nightfall. The sun has just gone down over the mountains, which look like white brocade under a pink spotlight. Swift, pointed cold hits the cheeks, and one's breath is like steam in a laundry. The electric lights dance like pinwheels. A score of hotel porters are in phalanx on the station platform. Behind them wait the plumed sleigh horses, the hotel busses, the yellow federal mail sleighs. Like competent governesses, the porters take charge. Difficulties are over. After the lame convalescent cities of Europe, Switzerland is a perpetual feast where everything works.

The overnight train trip has been tedious. The train corridors seem to have shrunk since pre-war days and are dimly lit. The compartments are cell-like, small. Passengers travel with mounds of suitcases; it's like sleeping in a luggage van. The berths are comfortable. Bedlights direct as a theatre usher's. Towels over the corner washbasin.

At the French Swiss frontier, the routine custom and passport inspection takes place in the early morning without stirring one from bed. At the small station of Coire (Chur) one changes into the electric train for St. Moritz. A desperate struggle for porters, and usually a serve-yourself cafeteria method. Swiss trains have three classes, but no reserved seats. The little rattling train climbs and climbs for three hours. It's like travelling over a geography page—the snowed valleys, the churning rivers, the patches of forests, and moon-white lakes.

The hotels at St. Moritz are solid, large buildings. There's nothing of a log cabin atmosphere. And they are run with the delicacy of a Swiss watch. All the servants speak English, French, German, and Italian. And from the hotelier down to the lowest ranks, they greet a guest by name—immediately upon arrival. An order given once is recorded, repeats automatically. A stubborn cleanliness pervades. Linen sheets match the snow. Boot snow is brushed off at the entrance by a special boy.

(Continued on page 241)

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SAINT-MORITZ

(Continued from page 240)

Never a trace of a water mark on the shined floors. Swinging doors open and close; everywhere is silent service.

The hotel lounges are traditional with heavy stuffed armchairs, potted plants, and brass ashtrays. At the Palace, the walls are hung with ikons, Raphael-like Madonnas, and Baroque gilt appliqués. The bar has urban pink velvet banquettes, almond-green walls, and indirect lighting. Like an ocean liner, there is every kind of indoor amusement for stormy days and after-dark hours; bridge-room, bowling alley, tennis court, shooting gallery, ping-pong, and pin-balls. At teatime a string orchestra plays faded waltz melodies; after dinner in the bar, the dance orchestra beats out rhumba tunes until 3 A.M.

Consistent with Swiss tidiness, yet contrasting with the Swiss communal spirit, is the tradition of reserving tables in the lounge. It is all done with established protocol. In one prominent corner, reading off the names from the leather frames with the gilded "reserved" is like picking out the small print titles from the *Almanach de Gotha.* A small group of these royal-crested persons spend their years in Switzerland in quiet exile. They float above crisis and upheaval, survive with unchanged grace and charm.

There are a great many English at St. Moritz, hungry for fun, sweets, milk, and fresh fruits. With an annual budget of 75 pounds for foreign travel, they enjoy ravenously each item of the pension living, content themselves with window shopping. A heavy foreign-accented English is spoken by a new brand of Britisher, who carries—since the war—a British passport with a Mittel-Europa place of birth. They are rich, they buy, wear new ski-suits, have expensive cameras and watches.

For a brief holiday come the Americans, continental residents and business men. The big-city Swiss come *en famille;* they are all ace skiers, good natured, fluent in French, German, Italian, and English. They have a sort of international social coinage that is valid everywhere.

The expected cosmopolitan faces, ubiquitous at the playland of the season, have shrunk in number. Still decorative and with a monotonous leit-motif importance, they are a minority and resent the encroachment of the monied newcomers. In Paris, Cannes, Deauville, as in St. Moritz, one hears the same phrase, "it's not like the old days."

The ten-o'clock morning chimes of the village are the signal for "on stage." From the narrow and intricate streets—like theatre wings—stars and bit players, with skis and

(Continued on page 242)

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SAINT-MORITZ

(Continued from page 241)

ski poles, stream out to the ski-lift. The funicular creaks slowly up through the fir forest. Light footprints of deer, foxes, and hare break the chalk smoothness of the snow.

At Chantarella, the beginners dash off to baby practice slopes and ski classes. Some carry a picnic luncheon, which they eat on one of the terraces of the log cabin chalets. The rest continue to Corviglia, where it's over 8,000 feet high, with a wide choice of long, fast ski runs. It's a constant race down the slopes and up again with the funicular—a modest average is three runs down during the morning. At noon, lunch is served in the Corviglia ski club. On warm days, luncheon is served in the glass-enclosed terrace with a ceiling of blue sky. The light is so radiant it's like being inside a diamond.

Every hotel has a skating rink, set right on the lip of the frozen lake—as convenient as pushing a button—and they are kept patent-leather smooth. The fancy skaters pirouette, back-bend, and almost fly to the one-two-three, one-two-three of the canned music tunes. The bent-ankle beginners keep equilibrium with a broomstick.

One misses the pre-war skating waiters, especially as they are still shown on the St. Moritz travel pamphlets. Curling, the old Scotch game, draws a special brand of plus four-dressed males. It has a surrealist quality—sweeping the ice with real kitchen brooms in the path of a stone duck. Ironical touch—as the ice is glass-smooth the duck moves fast, and the players, without skates, shuffle along at a panting speed.

Also out of Dali are the riders on Skeleton Run. The name in itself is chilling. It looks pure, but the one-meter steel sled with a solo rider develops lightning speed down the steep, curved, and iced track. The rider, protected by helmet, knee and shoulder shields, relies on the spike nails on the toes of his shoes, and the shifting of his weight, to steer. A jump over the bank often results in a serious accident, and a lapel pin illustrating the spot of his spill is given the rider.

Active sports life stops abruptly at four in the afternoon, as soon as the sun goes down over the mountains. Then, the village streets fill up with skiers shopping and window-shopping and going to Hanzelmann's for tea. The outside entrance is staked with skis; inside Mme. Hanzelmann, white-haired and small, stands behind the glass case filled with trays of sweets, just as she has done for the last fifty years. Four-deep, the people struggle for a plateful of cakes—the fine, almost paste tarts, the *baba au rhum*, almost like

(Continued on page 243)

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SAINT-MORITZ

(Continued from page 242)

pre-war days, except for the whipped cream on the coffee and chocolate.

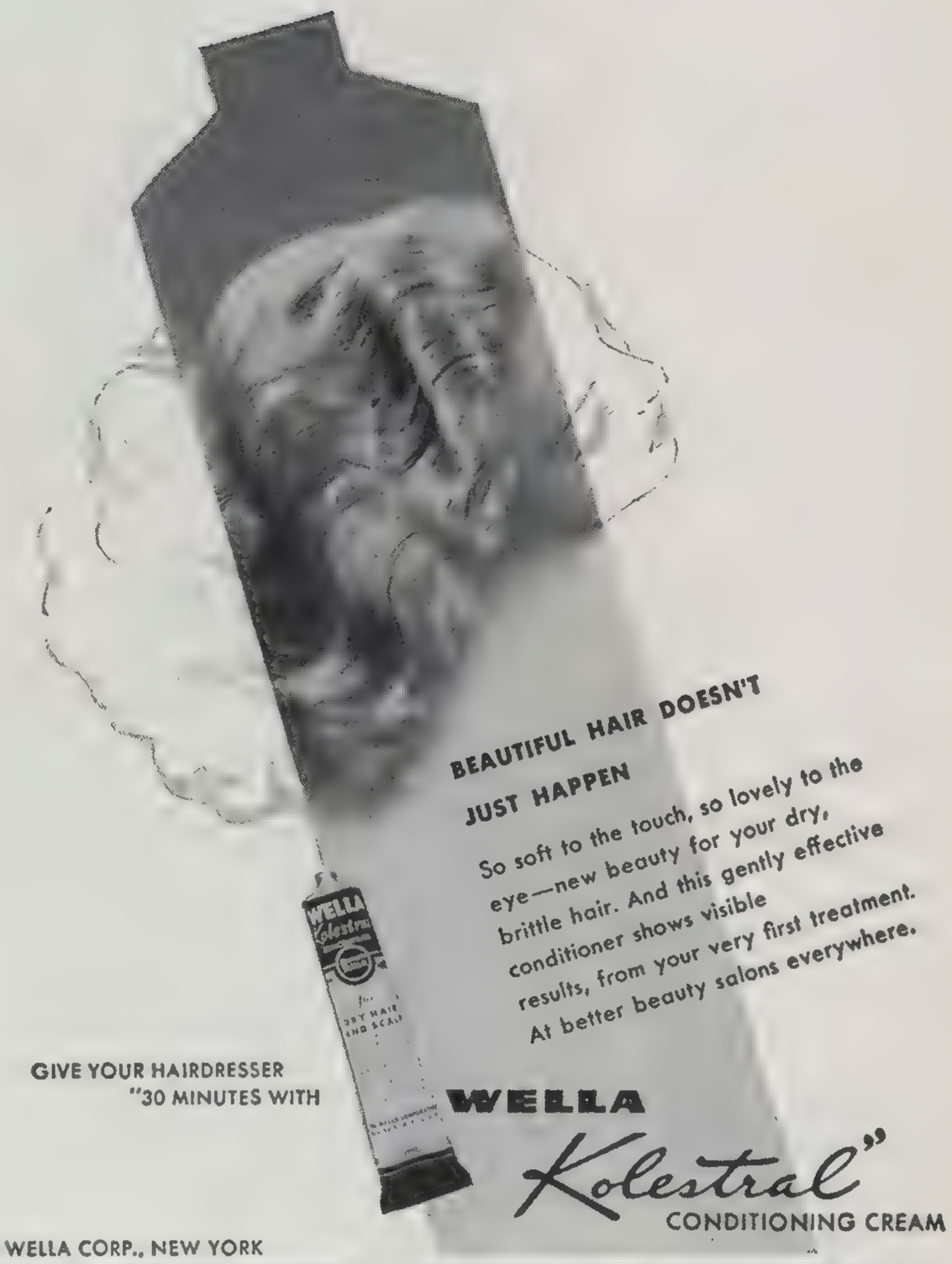
There is everything to buy, eat, and drink in the village. Purchasing power depends entirely upon one's rate of exchange. The Americans are allowed to convert $125 a week, at a legal rate of 4.25 francs to the dollar. A room with bath, including pension, averages 40 to 50 francs a day; a martini 3 francs; a long-stemmed rose 2.50; a demitasse (never included in pension European fare) 1.25. The Swiss have a more difficult time. They are still rationed on meat, fats, flour, milk, butter, coal—in fact on everything except clothing.

Daytime dressing is no problem at St. Moritz: everybody wears ski-trousers. The neatest outfit worn by the women skiers is black or navy-blue tight-fitting, tapered ski-trousers with a matching sweater. The trousers hang straight, the crease is knife-sharp. A proper sitting "*tenue*" is necessary to prevent the trousers from bagging, and it is amusing to watch young mothers teaching long-legged five-year-old daughters how "never to cross the knees" when wearing ski-trousers.

It is surprising to find that there is no time to wear after-ski clothes. After dark, for tea, bridge, the only change is to step into warm furred boots. Evening dress is worn for dinner. Usually a plain long evening dress, but on the weekly gala nights, women come down in real ball gowns, with special evening coiffures of braids and chignons. The fourteen-year-old girls in white and pink tulle frocks are an appropriate match to the British boys in starched Eton-collar suits.

With a gremlin invisibility, the 2,500 inhabitants share in making their village a feast of snow and ice. The commune is responsible for the ski slopes, the ski-driven ambulances, the skating rinks, the ski jumps. Not only do they sweep up the snow from the path and the roads, but when it is worn thin and brown, they cover it up with fresh snow from the mountains.

The Olympic Games, the first to be held since the war, are scheduled to take place next winter at St. Moritz. Already the hoteliers and Olympic Committee are making housing plans. At present, St. Moritz houses over 5,000 guests each night. St. Moritz Bad, the summer spa-resort on the opposite side of the lake, will be opened for the athletes. Added to these will be the hotels and inns in the string of villages about 10 to 20 minutes' jingling sleigh-distance from St. Moritz. This first post-war season at St. Moritz proves that Switzerland's hoteliers, like its mountains, haven't changed.



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THE BALLET SOCIETY

(For other details and a photograph, see page 184)

In November, 1946 the Ballet Society gave its first performance in a New York high-school auditorium. The program was a perfect example of the Society's guiding idea: "amateur taste, professional standards." To lead off, there was a ballet pantomime, "The Four Temperaments," set to music by Paul Hindemith, with scenery and costumes designed by the painter, Kurt Seligmann, choreography by George Balanchine. The second piece, a lyric fantasy, was equally venturesome: Colette's poem *L'Enfant et Les Sortilèges*, sung in English to music by Maurice Ravel, with a set and costumes by Aline Bernstein, an accompanying ballet by Balanchine.

THE AUDIENCE . . . PART OF THE SCHEME

Since there was no advance publicity except for modest notices in the press, the audience was small, decidedly inner-circle. Now, after four equally unconventional performances, New York is still waking up to the fact that the Ballet Society is something not to be overlooked... a trail-blazer for new directions in the dance, in the lyric theatre.

Now the Society's membership has grown to about one thousand (including the critics, who like everyone else must subscribe to get in). At the performances, there is an atmosphere that makes it rather like eighteenth-century court entertainment. The small public is almost participant, electrically responsive, alive to each innuendo, creating the best possible ambiance for the performers.

Parallel to its function as innovator, the Society has a five-point plan to "provide a background for appreciation and enjoyment" of the new lyric theatre forms. It publishes a magazine, *Dance Index*, which goes to all its subscribers; a Ballet Society Yearbook. It publishes books: *Nijinsky* and *Isadora Duncan*, which have already appeared; *Pavlova* and *Degas and the Dance*, scheduled for later this year. Record albums of music played for Ballet Society performances will soon be available. So that the finer points of its performances will not be lost, the Society has made films of its own productions, is collecting others, amateur and professional, with the idea of establishing a film library of all forms of the dance. To round out this plan of educating the public, it will make all its resources available to other educational and cultural institutions; will offer fellowships, as well as scholarships in the Kirstein-Balanchine School of American Ballet, to encourage talented young dancers.

The complete absence of drum-

(Continued on page 245)

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THE BALLET SOCIETY

(Continued from page 244)

beating is deliberate, part of the design. Lincoln Kirstein, founder and director of the Society, and George Balanchine, the artistic director, agree that "the first thing is to prove what we can do; and absolutely uncompromising artistic standards may well be the best propaganda we could invent."

"We are making no effort to 'get publicity,'" Kirstein says. "Huge audiences would do us no good. What we need—in fact a most necessary condition for our success—is a small, informed audience, receptive to advance-guard ideas which will be universally accepted in five or ten years."

Like other groups who have made theatre history, the Ballet Society has no star system; and it has no permanent corps of dancers. The performers are mostly students and graduates of the School of American Ballet—among them the most promising new talents in the dance. There is no repertory of tried-and-true favourites. The works produced so far, and those planned for the future, list one première after another. In most cases, only one performance of each will be given. Kirstein does not want to blunt the edges of a fine performance by attempting to repeat it.

The Ballet Society works for perfection along three lines. The dancing, according to the critics, has so far been easily equal to that of the big commercial companies for elegance and technical exactness. An effort has been made to hold the visual and musical accompaniment to the same high standards. Under the direction of Leon Barzin, the Society's orchestra performs complicated musical scores with a precision and delicacy far removed from the accepted second-rateness of most theatre music. Some of the best painters in America have been commissioned to design sets and costumes; the results, though strikingly good, have sometimes interfered with the beauty of ballet in motion, blurred the subtleties of choreography.

Four young dancers, all Balanchine-trained, are having their chance to develop themselves as choreographers in the Ballet Society proving ground. They are Lew Christensen, the Society's ballet master; John Taras, Todd Bolender, and William Dollar. Christensen did the ballet for "Pastorela," based on a Mexican folk play; Dollar is designing the choreography for "Lady Hamilton," Bolender for "Zodiac," a classical ballet set to music by Rudi Revil, in the idiom of the French *chanson populaire.* ("Lady Hamilton" and "Zodiac" are on the program of March 19.)

The Ballet Society's design is to set precedents, to point a direction for the future of the lyric theatre.

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THE BALLET SOCIETY

(Continued from page 245)

Its first chamber opera program, in February, was hardly experimental beyond the fact that the experiment lay in having all the parts of the performance—orchestra, singers, settings, costumes—equally good, none subordinate to the other. The extraordinary sum of this was that Gian-Carlo Menotti's opera joke, "The Telephone," was deliciously done, especially by Marilyn Cotlow; his tragic opera, "The Medium," had a high-ranking, moving performance, especially by Marie Powers. (Horace Armistead designed the fresh settings and costumes.)

Later, Lincoln Kirstein hopes that similar lyric theatre groups will be formed in other American cities; but the New York Ballet Society will not be limited by the conditions of travel, will not hamper itself by trying to play down to popular taste.

Both Kirstein and Balanchine believe that an international communication of modern art and modern dance can be established; that French, English, and American ballet troupes will visit each other's countries, that artists in Europe and Latin America can be commissioned to design backgrounds for American theatre-pieces. Now Balanchine has been called to France at the invitation of the French government, to mount ballets for the National Opera, to reorganize the national ballet school. When he returns next autumn, he hopes to have one of his American pupils carry on his work in France; hopes, too, that fresh blood will come our way from France and other European countries. As Kirstein says:

"Whether we know it or not, we are now in a traditional period like that of the high Renaissance. All the preliminary battles for so-called 'modern' art and 'modern' dance have been won; the patterns are set. In such a period, we are all interdependent; there is no longer any point to artistic chauvinism; art must become international on the highest plane."

YOUNG PRINTS

The dresses shown on page 200 and on page 203 can be found in many stores throughout the country. Listed below are some of the stores which carry them.

THE PRINT DRESS ON PAGE 200

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THE PRINT DRESS ON PAGE 203

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IMPRESSIONS OF KAFKA

A chapter from Franz Kafka: a Biography

BY MAX BROD

(For details of Kafka's life, see page 182)

If one tried to quote verbal utterances of Kafka's, to complete these occasional written utterances in which it is just the fact that they are occasional that lights up and makes clear the genius that is in them, one could go on forever. But let me quote a few examples. He was coming to see me one afternoon—I was still living with my parents then—and his coming in woke up my father. Instead of apologizing, he said in an indescribably gentle way, raising a hand as if to calm him and walking softly on tiptoe through the room, "Please look on me as a dream."

Once he went to the Berlin aquarium with a lady, who told me the story later with emotion. Suddenly he began to speak to the fish in their illuminated tanks. "Now at last I can look at you in peace, I don't eat you any more." It was the time that he turned strict vegetarian. If you have never heard Kafka saying things of this sort with his own lips, it is difficult to imagine how simply and easily, without any affectation, without the least sentimentality—which was something almost completely foreign to him—he brought them out. Among my notes I find something else that Kafka said about vegetarianism. He compared vegetarians with the early Christians, persecuted everywhere, everywhere laughed at, and frequenting dirty haunts. "What is meant by its nature for the highest and the best, spreads among the lowly people."

In the same notes, which I made while Kafka was still alive, I find: "Theosophy is nothing but a surrogate for literature" (literature in our use of the word at that time, was used in Flaubert's sense of the word—meant real literature). "Insurance [the reference is to Kafka's daily work] is like the religions of primitive peoples who believe they can ward off evil by all kinds of manipulations." He told me that his "loveliest dream" was that he "was sitting in a boat and flying along an empty river-bed."

Talking about his headaches, a frightful tension in the temples, he said, "It's the sort of feeling a pane of glass must have in the spot where it cracks." Talking about a fir tree lightly covered with snow, when he was taking a walk with me, in Schelesen in the winter, he said, "They haven't yet had a headache so long as I have"; at the time his deep black hair had gone grey at the temples. Talking about a play he had written—probably "The Watchman of the

(Continued on page 248)

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IMPRESSIONS OF KAFKA

(Continued from page 247)

Tomb"—when we very much wanted to hear it, he said, "The only thing about the play that is not dilettantish, is that I shall *not* read it to you." (From Oskar Baum's *Memories of Franz Kafka,* in *Witiko,* 1929, Part 3.)

At the beginning of 1911, I made this note: "On Sundays Kafka goes for walks by himself, without any objective, without thinking. He says, 'Every day I wish myself off the earth. There is nothing wrong with me except myself.' He has done no work. In the afternoons he sleeps or looks at the papers in the Arts and Crafts Museum.

"In company, he is cheerful, full of humour, as a critic, unsurpassable for his witty observations; with his conversation it is the same; it could and should all be written down. When asked what after all was responsible for his sad condition, and why he couldn't write, he said, 'I have hundreds of wrong feelings—dreadful ones—the right ones won't come out—or if they do, only in rags; absolutely weak.' I protest (in reply) that when one is writing one sometimes has to work one's way through one's first worthless ideas in order to come to the nobler thoughts that lie beneath them. He answers, 'That's all right for you, but not for me—that would mean giving these wrong feelings the upper hand.' "

Here is another conversation I noted down that I had with him on February 28, 1920. He: "We are nihilistic thoughts that came into God's head." I quoted in support the doctrine of the Gnostics concerning the Demiurge, the evil creator of the world, the doctrine of the world as a sin of God's. "No," said Kafka, "I believe we are not such a radical relapse of God's, only one of his bad moods. He had a bad day." "So there would be hope outside our world?" He smiled, "Plenty of hope—for God—no end of hope—only not for us."

But it was not only when it was a question of themes of such greatness that Kafka revealed his powerful intuitive command of imagery, but at all times—that was just the remarkable thing about him. What seems peculiar to us in his remarks was, for him, the natural and absolutely unavoidable shape of life and thought. He couldn't speak or write in any other way than this. It was *natural,* it can be found again partly even now in the way in which his sisters express themselves.

Quite peculiar to him were his dream-poetical and his paradox-humoristic turns of expression. Talking of a man who worked in the same office, he said, half in recognition, half in mockery, "He doesn't mind how long his office hours are"—and then went on reflectively, "But one might perhaps

(Continued on page 249)

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IMPRESSIONS OF KAFKA

(Continued from page 248)

persuade him to." As we were coming home once after one of our nights of roving about, in the early hours of the morning, and the first awakening sounds of town life were making themselves heard—milk carts, et cetera—he stopped and listened and said, "The crickets of the metropolis." Once when he was taking up some of my time, and asking me to do something for him, he said, "You forgive me for this, for I can't forgive myself for it."

One of his very last words has this same tinge of paradox. When Dr. Klopstock, who was treating him, refused to give him any morphine, he said to him, "Kill me, otherwise you are a murderer." When he had his first attack of blood-spitting, which heralded his tuberculosis, he exclaimed—and he used these words to describe his disease as a way out, which was even not unwelcome, from the difficulties he was then faced with on the question of the marriage he had been planning—"My head has made an appointment with my lungs behind my back."

However revealing the citation of details may be, it can not give the sum total of the effect that Kafka's personality produced. It was not the wit he displayed but the deep sureness on which it was based, and the peacefulness there was in his physical movements, that was the real thing that made itself felt in his vicinity.

I shall once again quote: "In his presence one felt directly that what is great must prove to be as great, even when every appearance speaks against it—that the noble kernel of the world remains untouched by all the abuses and perversions that exist. He didn't say this, it is only very rarely that he speaks about things like that, and when he does it is only hesitatingly, in fleeting images that often sound almost like jokes. But his whole behaviour, down to the smallest detail, even if you only watch the way he brushes his hair, is based on the belief that there is, as a premise taken for granted without discussion, a mode of life which is right, thorough, clean, and unshakably natural. It is there. But to find it, to arrive at it—that is the difficulty. Deny this enormous difficulty—that he is far from doing. On the contrary: he sees all the confusion and all that is in a nasty way comic in the world more intensively than any other man. He knows one can't take a step without getting into complications, without stumbling. And yet there is this deep confidence that the inner excellence will mature."

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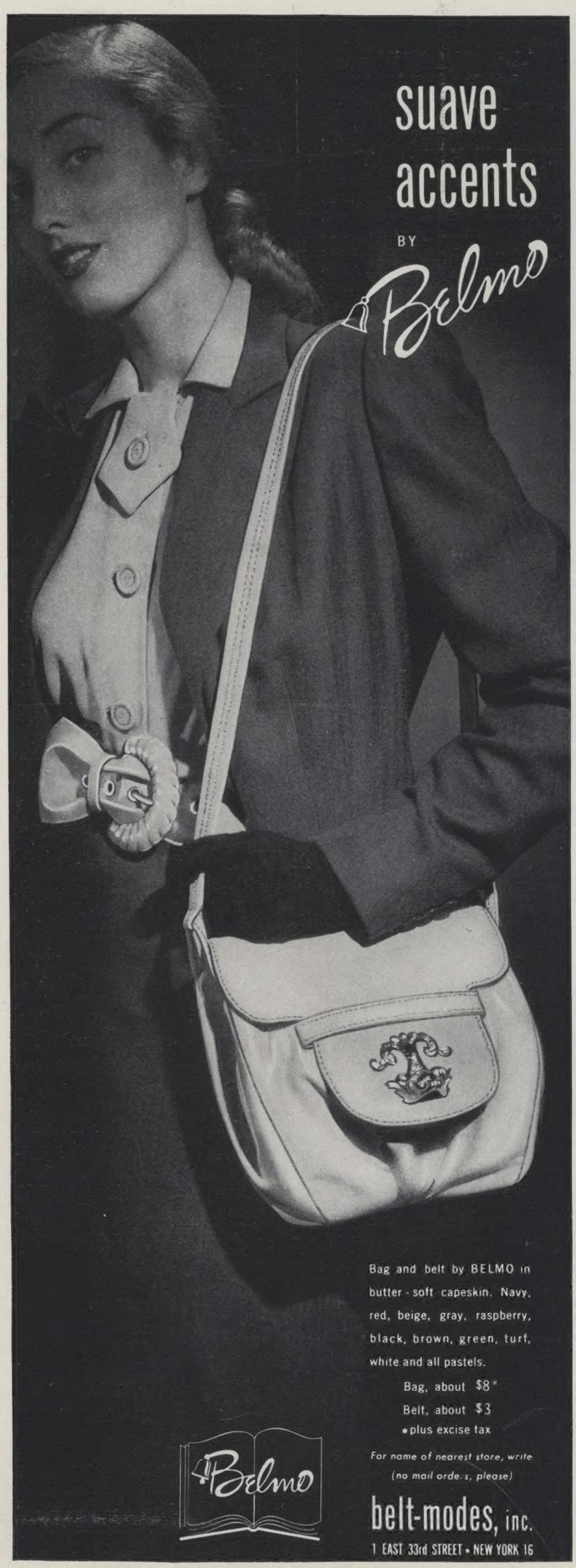

GARDEN WEEK

A WAR casualty since 1941, Garden Week in the Old Dominion is to be resumed this spring. The dates are April 28 through May 3. Ancient and historic gardens of a past era, rich in romantic stories of men and women who once owned them, as well as beautiful modern gardens, will be thrown open to the public.

Thousands of people are expected to journey to Virginia from all over the country during Garden Week—and in spite of the housing shortage, there will be plenty of space for visitors who make reservations at city hotels *in advance.* There are also many tourist homes in the towns and villages—and even in the cities—where excellent accommodations may be had—again, with advance reservations. The state has been divided into twenty-one districts to facilitate travel, and detailed information will be distributed to tell visitors what places may be seen.

"Gunston Hall," recently restored, is a great point of interest this year. In the Alexandria District, the house was built in 1758 by George Mason, who was one of the framers of the Constitution, as well as the author of the Bill of Rights. It is a small but perfect house of the period.

Fredericksburg is historically one of the richest spots in America. It is associated particularly with the Washingtons and James Monroe (and also has the oldest drugstore in the United States!) Just outside the city is "Kenmore," a distinguished mansion built in 1752 by Colonel Fielding Lewis for his wife, Betty Washington, only sister of the Father of His Country. Colonial life will be re-lived at "Kenmore" during Garden Week. The descendants of the house, in costume, will greet the guests, and ladies in Colonial dress will serve tea, with gingerbread made according to Mary Washington's own cherished recipe. (House and garden may be seen for forty cents—to give you an idea of the prices.)

In the Richmond area there are a number of unique estates. One of them is older than any in Virginia—if not America—but it is new to the U.S.A. This is "Virginia House," the home of former Ambassador and Mrs. Alexander Wilbourne Weddell. It is a great stone structure of rare beauty and was brought from England by the Weddells in 1925. In England the mansion was known as "Warwick Priory," owned by the Earl of Warwick. It was built before the Tudors reigned, for Queen Elizabeth was once a guest within its walls.

The homes of Virginia's Presidents will be among those to welcome visitors from far and near. These include "Mount Vernon," "Monticello," "Ash Lawn," "Montpelier," "The Manse," occupied respectively by George Washington, Thomas Jefferson, James Monroe, James Madison, and Woodrow Wilson.

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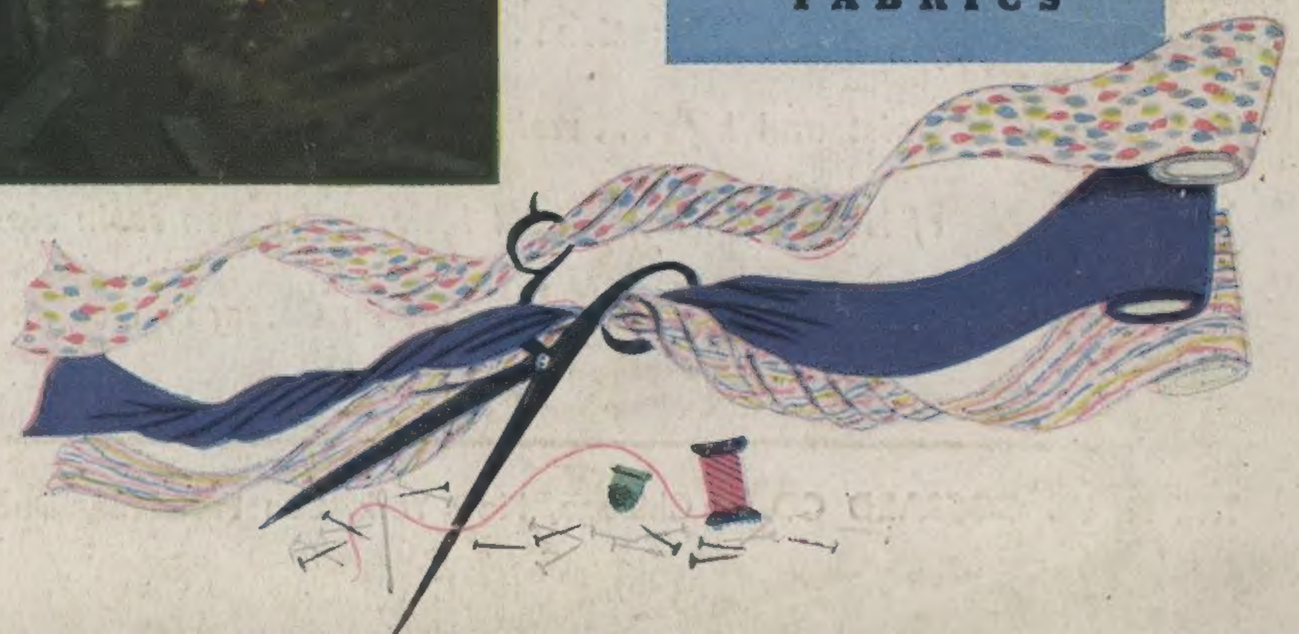
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